# 32nd ICTM World Conference 1993



## Abstracts of Papers

# 32nd World Conference

of the

# International Council for Traditional Music

Berlin,
June 16-22, 1993

## Abstracts of Papers

International Institute
for Traditional Music

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ALLGAYER-KAUFMANN, Regine (Göttingen, Germany) Video

## "Maneiro – Pau". Dance and Verse Improvisation of „Lampião" and „Maria Bonita". A Brasilian Topic[1]

## „Maneiro – Pau". Tanz und Versimprovisation rund um „Lampião" und „Maria Bonita". Ein brasilianisches Thema

Lampião, mit bürgerlichem Namen Virgulino Ferreira da Silva, war einer der größten und der letzte Führer des Cangaços, der illegalen Banden in Nordost-Brasilien. Maria Déa, die Frau eines Schusters, brannte mit ihm durch und begleitete ihn als „Maria Bonita" bis zu seinem Tode. 1938 wurden sie in einem Versteck aufgespürt und erschossen. Ihre Köpfe wurden als Trophäen auf dem Markt zur Schau gestellt.

„Lampião symbolisierte und symbolisiert den rebellischen, mißtrauischen, schlauen, kühnen, starken und unabhängigen Sertanejo[2]; überlebensfähig im wildesten Busch, im Kampf, in der Lage zu lieben und, wenn es nötig war, gegen alles und alle zu kämpfen... Die Cangaceiros wurden nie wirklich verstanden, weil sich keine Forschung je darum bemühte. Sie gelten einfach als Kriminelle und Gauner, während sie in Wirklichkeit Menschen waren, die kämpften, weil sie keine Gerechtigkeit erlebten. Also sorgten sie mit den eigenen Händen für Gerechtigkeit. Sie waren ‚gesetzlos'. Aber wo war denn in Wahrheit das Gesetz? In der Tasche der Reichen oder im Schlagstock des Polizeiobersten?" (Machado, 1978:5).

Dieses Zitat stammt aus der Dissertation Maria Christina Matta Machados „As Taticas de Guerra dos Cangaceiros" (São Paulo 1978). Auf dem Buchumschlag steht geschrieben, die Autorin sei am Abend vor ihrer Disputation gestorben. Die Entstehungsgeschichte des Buches entbehrt also nicht einer gewissen Dramatik. Die Tatsache, daß man es für nötig fand, mit der Publikation auch dies dem Leser mitzuteilen, beleuchtet das emotionale Spannungsfeld, in dem diese Thematik bis heute steht. Die Vorbilder, Helden und Antihelden der Geschichte, fordern zu mutiger Gebärde heraus, in ihrer Nähe wird man sich gleichwohl der eigenen Ängste bewußt.

Im „Maneiro-Pau", den ich am 21.7.1992 in Juazeiro do Norte im Bundesstaat Cear filmte, wurden aus dem Stoff ein paar Szenen bearbeitet und dargestellt. In dieser Darstellungsform wird das Thema auf die Bühne

1. The paper will be read in English.
2. Bezeichnung für die Bewohner im Hinterland Nordost-Brasiliens.

gebracht. Sie ermöglicht das Spiel, das Raum und Schutz zugleich bietet. Auf der Skala zwischen Distanz und Identifikation kann individuell und von Fall zu Fall neu Position bezogen werden. Ein eindeutiges Bekenntnis oder Parteinahme sind dagegen nicht gefordert. Im Spiel zwischen „sympathisieren“ und nur „eine Rolle spielen“ wird vordergründig historischer Stoff bearbeitet.

Ob man so weit gehen kann, darin auch generelle Strategien zur Konfliktbewältigung innerhalb der Gemeinschaft und in der Gesellschaft zu sehen, wäre ein Thema für die Diskussion.

17.6.1993 / 16:30

BAILY, John (London, England)

## "Born in music." A Gujarati Mirasi Community in Britain

Ongoing research in the north of England is focused on the Khalifas, a Gujarati Muslim hereditary musician community which came to Britain in the 1960s. In contrast to other South Asian Muslim immigrant groups, the Khalifas show a high incidence of musicality and musicianship. They also possess a self-awareness of their own musicality. The paper will describe the results of new research exploring the role of music in the lives of the Khalifas in contrast to other British Muslim communities.

19.6.1993 / 11:30

BARTMANN, Manfred (Gersfeld, Germany)

## Sound Characteristics of the Andalusian *saeta*: A Computer Aided Study of a Traditional Singing Style

The *saeta* is an ejaculatory prayer which is sung on the occasion of the Holy Week processions. Its main characteristics are gliding tone combinations producing subtle pitch modulation on the one hand and timbre modulations based on a more or less stationary fundamental on the other. The vocalization of the constant pitch phrases reminds one of the Mongolian overtone singing style *hömi* (Deutsch/Födermayr 1989; Vargas 1976; Walcott 1974).

For further analysis, an integrated workstation for music, acoustics, speech and signal processing ("S_TOOLS"; see Deutsch 1989) was used to extract the fundamental frequencies from the digitized signal. In order to estimate the influence of the voice-pitch modulations on the perception of the song, the digitally calculated melody contour was resynthesized by eliminating timbre information (Bartmann 1991). On the other hand, the audio signal has been reduced to its most prominent spectral amplitudes (spectral peaks) by means of an overmasking function (Deutsch/Födermayr 1989; Deutsch/Eckel/Noll 1992) in order to point out additional overtone contours as the result of a resonance phenomenon.

The use of digital signal processing techniques in music research involves the possibility of resynthesizing of original sounds based on the analysis parameters. Sound examples and corresponding computer-graphics will illustrate the lecture.

19.6.1993 / 9:30

BARWICK, Linda and JoAnne PAGE (Sydney, Australia)

## Performance Spaces/Imaginary Places of the Tuscan *maggio* (Sung Popular Theatre) in Italy and Australia

Through analysis of the ways in which this tradition of popular theatre both conceptualises and manifests itself in particular places and spaces, this paper will explore some of the ways in which recent demographic and technological changes have both constrained and opened up new performance possibilities for the Tuscan *maggio.* On the one hand, performance of the *maggio* is intimately tied to the contemporary physical and social environment of its "home country" in the mountains of the Garfagnana and Lunigiana valleys north of Lucca, where it is performed outdoors on summer Sundays. On the other hand, its narratives of intercultural conflict constantly evoke distant times and places (for example, in 1992 one of the plays performed dealt with wars between Syrians and Armenians), setting up spatial oppositions that are symbolically mapped on to the minimally delineated performance space. Due to recent social changes, including massive emigration and the introduction of mass media entertainment, the tradition is attracting few young performers and in 1992 the two remaining performance companies both consisted of members once affiliated with a number of different smaller local companies, which the audience of cognoscenti can distinguish by characteristic styles of singing and movement.

Meanwhile the Garfagnini who have emigrated to Australia, mainly in the 1950s and 1960s, continue their strong affiliation to the landscape of their birth; they identify as Tuscans rather than Italians; within the Tuscan Association, as Garfagnini rather than as Lucchesi; and when it comes to the *maggio*, individuals express strong preferences for the singing and movement style of the *frazione* or *commune* in which they spent their youth. These emigrants have now made their homes in the most distant of distant places ("after Australia, there's nothing till you get to the moon" as a number of Italian Garfagnini remarked to me), while the mountains and valleys of the Garfagnana have become the powerfully evoked imaginary places that still affect a significant part of their social interaction. Although I have met a number of Australian Garfagnini who still know how to sing the *maggio*, in the absence of the tight-knit community support and ready-made performance spaces that favour *maggio* performances in Italy, it is very difficult to envision a full-scale continuation of the tradition on Australian soil. However, homesick Australian Garfagnini have been able to keep in touch with the tradition through regular return visits and videos and tapes of the *maggio*; and there are now plans afoot to sponsor a visit by one of the Italian companies to Australia in

1994, for which occasion an Italian Garfagnino composer has offered to write a *maggio* play on an Australian theme. The once relatively unproblematic identification of performance tradition with place is becoming ever more complex in today's world of affordable international transport and electronic recording technology.

16.6.1993 / 11:30

BENDER, Wolfgang (Mainz, Germany)

## African Recorded Music from the 1950s: A Radio Gramophone Library as a Source for Research

The Sierra Leone Broadcasting service (SLBS) houses over 800 shellac discs of African music. As part of a conservation project, all of these have been dubbed and indexed.

An overview of the content of this collection will be provided. What are the possibilities working with this treasure, what are its limitations? These questions are posed and in a few aspects an answer will be provided. Two musicians from Sierra Leone, Ebenezer Calender and Sallia Koroma will be especially looked at in view of the archive situation.

22.6.1993 / 11:30

BERLIN, Gabriele (Berlin, Germany)

## Intercultural Musical Education in a New Melting Pot: Contrasts and Conflicts in a Re-United City

In the "Youth and Culture Centre Schlesische 27," located in Berlin City district Kreuzberg, methods of intercultural musical education were developed with the aim of promoting integration of the – primarily Turkish – immigrant *Gastarbeiter* population. This effort was directed at young people in a community characterized by the usual problems of ethno-cultural mixing and socio-economic decline so typical of many European cities. It was shown that intercultural musical education, properly planned and evaluated, would have a significant role to play in promoting contact and understanding between ethno-culturally diverse groups. Furthermore, it was clear that such programmes had potentially conflict-reducing and integrative functions.

The new situation in Berlin, and in central Europe generally, arising out of the re-establishment of contacts between populations unwillingly separated for so long, has proved to be not only positive but has revealed problems and

provoked conflicts on a scale not forecast. It was thought interesting and perhaps useful to investigate whether the methods of intercultural musical education developed in the earlier context would also prove to be applicable in the new.

The paper to be presented will report on the theoretical background and practical experience of amending and carrying out programmes of intercultural musical education for the now mono-national and mono-ethnical, but distinctly poly-cultural recipients. The results will be analyzed with particular regard to the conflict-solving, integration and violence-reducing aspects traditionally associated with the intercultural musical education activities of the "Youth and Culture Centre Schlesische 27."

14.6.1993 / 14:00 and 17.6.1993 / 14:30

BEZIĆ, Jerko (Zagreb, Croatia)

### Croatian Traditional Songs with Religious Features and Content Up to 1990 and Thereafter

Concerning Christian Catholic religious features and content in the Croatian traditional songs, there were four groups of songs at the beginning of the 20th century: the first group comprises traditional religious, non-liturgical songs, some of which were performed in church, others outside of it. Narrative songs on the Virgin Mary's and saints events comprise the second group. Songs which are components of the customs bound to church holidays throughout the year appertain to the third group. The fourth group includes songs making only mention of God, the Virgin Mary, or the saints – i.e., songs belonging predominantsly to some other group, such as wedding songs.

The author would like to present the life and changes in the mentioned groups of songs during the Cecilian movement in Croatia (1900-1945), under the communist government (1945-1990), and subsequent to its collapse in May, 1990.

21.6.1993 / 14:30

BLAŽEKOVIĆ, Zdravko (New York, U.S.A.)

### *Salonsko kolo*: The Croatian Nineteenth-Century Salon Dance

During the first half of the nineteenth century, emerging middle-class society provided a new social context for the transformation of rustic dances in art music. The Biedermeier concept of the arts integrated aesthetic theories,

philosophical ideas, and political reality. Such an approach influenced dance music written for the stage, concert hall, and ballroom in equal measures, and one of the consequences is that dance assumed a certain political role in efforts for national recognition. In most of the European nations, rustic dances were stylized and made suitable for performance in ballrooms or as concert pieces: the Hungarians developed the *verbunkos* and later the *czardas*; the Austrians the *quadrille* and the *waltz*; the Poles the *polonaise* and to a lesser extent the *mazurka*; the Czechs the *furiant*. In the case of the Croats, the same social forces generated the *salonsko kolo* which, for several reasons, has not been recognized as parallel to the aforementioned dances.

In the winter of 1841-42, Croatian army officer Mirko Bogunovic put together the *salonsko kolo* (ballroom *kolo*) in order to replace the foreign dances then popular in Croatia. Initially, the dance was in triple meter, consisting of two figures based on the Croatian dance *kolo* (a reel dance). Each figure consisted of one slow and one fast section. Later, the *salonsko kolo* was developed into six figures. Within the form of the *quadrille*, which was popular in Croatia, the numbers incorporated steps and figures from folk dances of the various South-Slav regions. The *salonsko kolo* was performed for the first time in the Zagreb Streljana ballroom on 27 January 1842. The music was written by Valroslav Lisinski. The dance is described in a uniquely preserved description published in the 1840s, and in the description of the *salonsko kolo* by the dance teacher Pietro Coronelli (Zagreb, 1895). Both sources have not been discussed until now.

The development of stylized rural dances went in different directions, depending on the artistic climate in any given nation. They were performed in ballrooms, but also as instrumental concert pieces at recitals, or as musical numbers for the stage. At the time when smaller nations – constituents of large multinational countries – were fighting for national recognition, various elements of the culture were used to strengthen patriotic awareness and national recognition. As the *verbunkos* symbolized opposition to the German influence in Hungary, so too did the *salonsko kolo* in Croatia. In the 1860s, when resistance to German culture was at its peak in Croatia, the *waltz* was regularly replaced on dance programs with the domestic *salonsko kolo*. Several times when the *waltz* remained on the program, the events turned into political demonstrations. Along the way, the *salonsko kolo* became the Croatian national dance. Almost all Croatian composers were writing the *salonsko kolo* throughout the nineteenth century and the dance achieved enormous popularity. However, none of these composers received international recognition, nor did their pieces find a way to the international concert podia. Therefore, although

the dance emerged from the same social circumstances as the *polonaise* or *waltz*, it has never been recognized – danced or listened to – outside Croatian ballrooms and concert halls.

21.6.1993 / 9:30

BOIKO, Martin (Riga, G.U.S.)

Latvian Ethnomusicology: Context and Outlook

This paper (1) gives a short survey of the history of Latvian folk music research (historical roots, development until 1940, interruption of the normal development and its consequences); (2) shows the influence of the recent political, economical, and structural changes upon the research, institutions, financing; (3) informs about the main tasks and problems Latvian ethnomusicology is faced with: development of the anthropological orientation of research, research of the music of ethnic and religious minorities and the "second life" of the folk music, introduction of Western methods and terminology, development of modern ethnomusicological education, etc.

21.6.1993 / 9:30

BONIFAČIĆ, Ruža (Zagreb, Croatia)

The Patriotic Song Movement in Croatia
in the Context of the 1991-92 War
(On the Example of the Popular Group *Zlatni Dukati*)

The national awakening of the Croats at the end of the 1980s and the war in Croatia in 1991-92 set in motion a wave of politically-engaged songs. With justification, we can define this as a movement. It can be characterized as a maximum activation of musicians in creating new patriotic songs, and in the revival of old ones. Most of the revived songs are connected with the Croatian national revival in the middle of the 19th century, others with the later period of political upheaval. This song movement developed numerous forms of public engagement of the artists, which were an intrinsic part of the spiritual mobilisation and defense of Croatia.

Among the various musical styles with which the artists entered the patriotic song movement, creativity based on folk tradition attracts particular attention. In this sector, the most popular group was *Zlatni Dukati* (Golden Ducats). Taking this group as an example, the article monitors a number of major activities which characterize the work of musicians in the context of

war: musicians coming together in broader groups (band-aids) influenced by various local, regional and national criteria, concerts held on the very front lines or charity concerts, and a rich discographic, video and mass media production. The members of the analyzed group themselves are cited regarding the initial difficulties they experienced.

Part of the article is devoted to the analysis of *Zlatni Dukati*'s group identity. The initial regional (Slavonian) identity is analyzed through a number of features: the use of traditional *tamburitza* instruments, the musical and textual features of the songs, visual identity, and the group's name.

During the 1990s, the group's identity has grown into a national one that is Croatian. At this point, attention is directed to the group's repertoire, which comprises primarily a new presentation of old patriotic songs, but also to its new musical creativity. An analysis of the arrangements of the songs shows the way in which the group modernizes old themes, adapting them to the current social and historical context. Just as important is *Zlatni Dukati*'s political engagement, linking the group with the Croatian Democratic League, the winning party of the first multi-party elections.

Features analyzed in the paper identify the group as one of the first initiators of the old patriotic song revival. This leads to another question: Did *Zlatni Dukati* initiate still another revival, this time focusing on the *tamburitza* tradition and on small, professional groups trained through oral tradition?

21.6.1993 / 14:30

BRANDES, Edda (Berlin, Germany)

## Critical Aspects of Binational Ethnomusicological Partnership Projects, e.g., Mali/Germany

An introduction into the Malish-German project for the documentation and preservation of the musical heritage of Mali will be given by a short video clip recorded during fieldwork among the Bamanan in Mali.

The paper focuses on aspects such as the role changing of the members comprising a multinational team during fieldwork among various ethnic groups, interethnic communication in varying regions and circumstances, and on the influence of practical results of the research. Furthermore, the paper will touch on problems of teaching ethnomusicological methods and techniques in an African country and subsequent work at home without the foreign partner.

18.6.1993 / 9:30

BUENCONSEJO, Jose S. (Honolulu, U.S.A.)

## Two Contrasting Cases of Survival and Resistance: *buwa-buwa* and *ted-em* Among the (Agusan) Manobo, Mindanao Island, Philippines

Originally inhabiting Upper Agusan Valley, Mindanao Island, Philippines, the traditional minority group (Agusan) Manobo now live with immigrant Visayans who have forced them to accept the dominant majority Filipino ideology. The research, however, asserts that the Visayan (majority) influence in Manobo "music" is minimal so far and is manifested in the incorporation of harmony-based songs in the *buwa-buwa* repertory, a body of songs sung by women as lullabies. These are often performed in settings where a Visayan audience is present. There is no Visayan influence in the more important and central song type *ted-em*, which the Manobo practice only among themselves in the remote wilderness during (1) animistic rituals where singing is perceived to be the spirit-being's voice and during (2) inter-familial Manobo gatherings.

While the lack of influence of the Visayan upon the Manobo *ted-em* might be due to the incompatibility of the two musical systems, this postulate does not explain why the *buwa-buwa* song type has been affected. It shares the same musical materials and process with *ted-em*. The inquiry, thus, looks for the functionalist alternative to the problem and evaluates the important role of performance setting in the modification of the *buwa-buwa* on one hand and in the resistance and survival of the *ted-em* on the other.

15.6.1993 / 13:30 and 19.6.1993 / 9:30

CAUFRIEZ, Anne (Brussels, Belgium)

## The Female Polyphony of N.W. Portugal (Minho Province)

In Portugal, female polyphony is concentrated mainly in the north of the country and for the most part in the mountainous regions. The female polyphony of Minho area (N.W. Portugal) is the expression of a socio-economic community-based system and can be regarded as its privileged musical expression. This system is based on the guarding of a communal village herd and on communal agricultural labour. Until recently, the scarcity of money was evident in this society. These songs are ranged according to events on the agricultural calendar. They represent the elements of cultivation of corn and rye, the two main traditional products of the region. The female polyphony is an integral part of the sowing season but takes place especially as the women walk towards the fields and as they carry the fertilizer on their heads in large baskets. It also occurs for the weeding, irrigation, harvesting, stripping, and threshing of the corn. In some villages, these songs mostly take place for the harvesting of rye or for walking to the places of pilgrimage, along the rocky paths.

The polyphony is generally sung in 3 or 4 voices *(meia, alta, baixa, baixão)* but the composition of the choirs is never fixed. The very survival of polyphony is today directly threatened by emigration and the government policy of forestation of open areas. These factors have disrupted the whole system of use and management of the earth to which polyphony is linked. The research I conducted in the Minho area is brand new, as it was done in the summer of 1992.

18.6.1993 / 14:30

CERIBAŠIĆ, Naila (Zagreb, Croatia)

## Musical Repertoire at Weddings in the Slavonian Podravina (Drava River Bank) Region, Eastern Croatia, Prior and Subsequent to the Political Changes in Croatia of 1990

The objective of the paper is to show how political changes, seeking out new ways of looking at the world, and the homeland war influenced musical repertoire at weddings in Slavonian Podravina, a region slightly west of the front line around the city of Osijek, and along the Drava River. Weddings here provide a condensed view of culture, its traditional and contemporary values, and the dilemmas deriving from the conflict between the old and new

systems. The relation of Slavonians towards their own musical heritage and the models in which they find themselves, is observed in regard to attitudes of official cultural policies tending towards praise of the traditional. Particular attention will be paid to the way of life of musical pieces which, through time, have been or still are symbols of the cultural, ethnic and regional identity of the Slavonians.

21.6.1993 / 14:30

CHANG, Lulu Huang (Vancouver, Canada)

## Cross-Cultural Musical Processes in the *Yue-ju* Operatic Traditions: From the Post-World War II Period of the 50's and 60's to the Revival Period of the 80's and 90's

The Chinese word *Yue* signifies the province of Quangdong and *ju* means drama. The two words in combination refer to a type of regional music-drama popular in the southern province of Quangdong embodying music, song, dance and acting. The *Yue-ju* comprises an exotic spectacle which calls for a narrative line that combines sung lyrics with chanted prose.

The purpose of this paper is to suggest a new analytical approach to the development of *Yue-ju* in Hong Kong, and is based on an examination of the power structures, environment and music cultures of the colony. More than any other form of Chinese operatic tradition, *Yue-ju* in Hong Kong has been influenced by a mixture of western cultures since the post-World War II period. Theatergoers have left written anecdotes, memoirs and personal comments of theatrical performances. These collected quotations relating to actors, actresses, musicians and their activities became part of the unique social history of Hong Kong among the working community.

The following actors and actresses brought the operatic conventions of the *Yue-ju* to its height during two periods since the war:

I) Post-war period (50s and 60s)

1) *Ren Jian Hui*: born in Quangzhou in 1912, was a talented male impersonator. She had started her career in the pre-Sino-Japanese War years in Quangdong, then moved to Macao and later to Hong Kong in the 40s.
2) *Bai Xue Xian*: born in Quangzhou in 1930. During the Japanese occupation of Hong Kong, she entered the *Yue-ju* company at an early age to help earn a living for the family. She became a star at the age of sixteen.

   In 1956 Ren and Hai formed the *Xian Feng Ming* Opera Company. The two performed as the most prominent team in many leading roles throughout southeast Asia until their retirement in 1968.

II) Period of Revival (late 70s onward)

3) *Long Jian Sheng* and *Mei Xue Shi*: born in Hong Kong, both joined the Xian Feng Ming Opera Company in their early teens.

In 1968 the young stars performed with their maestros Ren and Bai in a new company known as *Chu Feng Ming* or Young *Feng Ming*. Their versatile and artistic performances gave the Yue-ju a new image on stage, i. e., that of a regional opera developing into a music-drama. Their company continued to perform successfully in Hong Kong and abroad in the 70s, a period when foreign films and western-style concerts captured the general audience in Hong Kong.

These four actresses of the *Yue-ju* magnificently transformed old plays by introducing new interpretations and techniques. In collaboration with their choreographer *Tang Di Sheng*, they re-created old plays into masterpieces of the operatic repertoire. In order to illustrate this significant contribution, four works now known as the "four classics" have been chosen.

In many ways, these four plays brought prestige to the *Yue-ju* stage. The effect of their performances extended the audience from a working class population to the middle class. The achievements and life stories are interesting not only in themselves, but also for what they brought about – an era of cultural change in Hong Kong.

CHENG Shui-Cheng (Maisons-Alfort, France)

## Music and Dance of the Yao People

China has officially recognized 55 non-Han ethnic groups with the status of "minority nationalities". Each of them has a long and rich history written by themselves or by some literate neighbours, or simply embodied in their myths and songs by oral translation. The Yao people survived inescapable struggles and revolutions, and their ethnic sense of identity remains today as strong as ever. For historical reasons, there are around two million Yao now living principally in southern China and some of the adjacent countries of continental southeast Asia: Thailand, Laos, Cambodia and Vietnam. Since 1975, political changes on the Indochina Peninsula have driven some of them to Western countries: U.S.A., France, Australia, etc.

The music and dance of the Yao people have not yet been well studied. Europeans know only little about the Yao's art of spectacle. The author of this paper has participated in the past three "International Colloquiums on Yao Studies" in Toulouse (France 1990), Chiengmai (Thailand 1991) and Xexian

(China 1992). He has investigated music and dance among the Yao in southern China, in Thailand and in France during his recent field trip and will give a general introduction on the music and dance of the Yao based on his audio-visual documentation.

17.6.1993 / 14:30

CHRISTENSEN, Dieter (New York, U.S.A.)

On the Significance of the Compact Disk for World Musicology, Or: Wither Post-1993 Ethnomusicology?

The *genius loci* calls for a consideration of the paths that music research has taken over the past ninety years among changing world views, technologies, political and economic maps, personal and social identities and allegiances, purposes and goals. The goals of music research and of associations such as the ICTM require reflection and projection. The lecture will address some of these issues.

16.6.1993 / 10:00

COLEMAN, Jennie (Dunedin, New Zealand)

Dispelling the Myth: The Highland Piper as a Symbol of Scots Colonist Identity in New Zealand

The myth that playing bagpipes was a characteristic of Scots in general has emerged within the New Zealand population as a fermentation of historical and romantic notions concerning Scots culture; uninformed assumptions about Scottish musical culture in particular have served to reinforce the myth. A failure to distinguish between Highland and Lowland cultures of Scotland has only compounded it.

From the outset, it must be understood that the original provenance of the instrument under focus was the Scottish Highlands. As political, social and economic upheaval in this region forced its population southward into the Lowlands, the Highland bagpipe too became increasingly identified with the Lowlands. By the late 19th century, the Highland bagpipe had assumed the role of Scotland's national instrument, displacing the bellows-blown pipes in the Lowlands.

Colonial New Zealand ceded to British sovereignty in 1840. By 1848, the first immigrants to the planned class settlement of the Free Church of Scotland had arrived in Otago, the southernmost province of New Zealand's

South Island. These settlers were almost exclusively Lowlanders. Highlanders were then, and have remained since, a minority. The earliest reference to any Highland cultural activity so far identified is that of the first Caledonian Games staged in the goldfields of Central Otago in 1862. It has been estimated that a significant number of recent arrivals in search of gold at that time were Scots. The assumption that there were pipers amongst them is reflected in the schedule for the Central Otago Games: the fact that no piping was reported suggests some misapprehension on the part of the organizers.

Indeed, few pipers appeared at the urban-based Caledonian Sports in Dunedin from 1863 onwards, despite attractive prize money. The gradual increase in numbers of competing pipers at the games during the 1880s is a reflection of the revamped immigration schemes of the 1870s, which attracted more Scottish Highlanders than before.

This paper will expound on the means by which these few pipers have been identified, their influence on the next generation, and the effect of this second generation's tuition and encouragement of pipe band formation. Such factors as population size, its distribution and isolation contributed not only to the pattern of band formation, but also to certain cultural homogeneity amongst the Scots in New Zealand. As this group increasingly identified itself with the Highland bagpipe as the Scottish national instrument, so began the emergence of a myth.

15.6.1993 / 13:30 and 17.6.1993 / 9:30

COLWELL, Renee (New York, U.S.A.)

## Opera Standees: The Periphery at the Center

The Metropolitan Opera House, located in New York's Lincoln Center Plaza provides standing room for 175 people, and attracts a huge variety of audience members as standees. In this paper, I examine a particular subgroup of standees who are devoted and knowledgeable opera aficionados, and who are mostly young gay men. Using the idea of a set of interlocking cultural currents or axes, I explore ways in which these standees position themselves within (or against) a larger cultural gender ideology, and ways in which opera is used both to maintain and question this ideology. The structuring of emotion by the aficionado, the role of the diva, the use of opera as metaphor within a society that tends to marginalize it as a useless and meaningless extravagance, and the tension between standard gender-ascriptions are examined.

16.6.1993 / 14:30

CONRAD, Rudolf (Leipzig, Germany)

## Cahnunpa Olowan – Inspiration and Identity of Native American Music

In 1983 and 1986 I recorded songs concerning the Sacred Buffalo Calf Pipe with the Lakota medicine man Archie Fire Lame Deer. A group of these songs follow musical features that are known to ethnomusicologists as Plains Ghost Dance style.

An anthropological approach to explain the relationship is not effective since the singer denied any relation to the Ghost Dance of 1891 and identified the songs completely as part of a very old context concerning the well-known myth of the White Buffalo Calf Woman, the myth of origin of the Lakota Nation.

This challenges a consideration of the native way of inspiration and identification of music. This insight seems to be the only possibility to understand the break of context and style that is unusual in Lakota musical culture. The relationship has to be shown by musicological analysis and by linguistic features. The explanation will be attempted using ethnohistory.

17.6.1993 / 9:30

DAHLIG, Piotr (Warsaw, Poland)

## Traditionelle Musik und Politik: Zum Abschied vom Kommunismus

## Traditional Music and Politics: Saying Farewell to Communism

The paper discusses relations between the traditional peasant culture in Poland and the communistic ideology introduced in 1945. Attention is focused on psycho-social aspects and on utopian concepts of communism confronted with traditional peasantry. There are some outer similarities between peasant traditional music and an atavistic joy of communism. Limitation of individual responsibility, a principle of the exclusiveness of only one musical style and only one social and mental system, and some resemblances in attitudes towards strangers seem to indicate that communism in its negation of the past comes back to a primary community. The collectivism of musical practice which prevails in traditional communities and dominates in communistic cultural policy has been overcome by the outer information individually oriented. However, the intrinsic properties of traditional music had been fading during this period of 40 years. The general process of social and power change can be well understood in the social microscale and in the ethnography of musical performance. The specificity of the Polish version of communism as seen also in the contents and forms of musical performances was a constant withdrawal with periodic complications. Traditional ethnic music offered the preconditions for cultural pluralism. At present, the situation of folk music in Poland is characterized by a gradual replacement of state patronage by the local or private sponsorship. A secular sacralization, a reinvention, reinterpretation or just continuation of the musical tradition through staged performances, begun already at the end of the 19th century, are still finding support at numerous regional or local festivals. Only a crisis of the massive ensembles is conspicuous.

22.6.1993 / 11:30

DARGIE, Dave (Munich, Germany)

## Thembu Xhosa *umngqokolo* Overtone Singing: The Use of the Human Voice as a Type of "Musical Bow"

The author worked extensively among traditional African musicians in the area of South Africa – Lesotho – Swaziland – Botswana - Namibia, specialising in the music of the Thembu Xhosa. He was the first ethnomusicologist (as far as he was able to ascertain) to document overtone (i.e., split-tone) singing in Africa, through his finding of the use of different techniques of this type in Thembu *umngqokolo* singing. In various ways he relates the music of the Thembu Xhosa to the music both of their Nguni forebears and of the San ("Bushmen"), with whom they were in unusually close contact during the period ±1835 to 1850.

The author will make a presentation on Xhosa music, using Xhosa musical bows, audio tapes and video material.

18.6.1993 / 14:30

DAVIS, Ruth (Cambridge, England)

## Cultural Policy and the Tunisian *ma'lūf*: Redefining a Tradition

Shortly after Tunisian Independence in 1956, the new government adopted certain policies that had radical consequences for the indigenous art music tradition, *al-ma'lūf*. It promoted a negative attitude towards the Sufi brotherhoods, formerly principal patrons of *al-ma'lūf*, and it established secular institutions called *dār al-thaqāfah* ("houses of culture") which effectively replaced the Sufi lodges as centres of music making. The *dār al-thaqāfah* host amateur youth ensembles representing a modern type of performance practice, and the informal rehearsals and communal concerts of the lodges have been replaced by a more systematic, Western-style education and by staged performances, typically at competitions and festivals. Over the years, the diverse regional interpretations of the orally transmitted melodies have increasingly been abandoned for the uniform, notated version published by the Ministry of Cultural Affairs, officially described as the "national" tradition.

This paper compares the various, contrasting ways in which the former Sufi musicians and their audiences have adapted to these new conditions in three traditional centres of the *ma'lūf*: Testouir, Zaghuan and Sidi Bou Said.

16.6.1993 / 14:30

DELORENZI-SCHENKEL, Silvia (Biasca, Switzerland)

## How Children' s Musicality is Influenced by Their Cultural Heritage, by Music-Lessons, and the Media

In 1987 and 1989 I made field research in a Swiss elementary school in the canton Appenzell. I chose this school for my study because there is a teacher there who builds every other year a simple musical instrument (a folk fiddle or a simple board zither) with his class of 10- to 11-year old children. In 1987 I interviewed 12 former students and recorded their performances on the self-made instruments. In 1989 I participated in the workshops of a new class of 20 children, had them fill out a questionnaire I had prepared beforehand, and in the end recorded each child playing on the new instrument. Their practicing had not been influenced much by the teacher; he had showed them only a few techniques, but otherwise let them experiment. This made it possible for me to study the children's different approaches to making music and compare them with the sociocultural data already collected on the questionnaire. It should be mentioned that almost 35% of the children in this class were of foreign nationality (from Italy, Spain, Turkey and Yugoslavia), and that the Swiss children too had different cultural backgrounds: a few came from urban surroundings, some from other parts of Switzerland, and finally there were also children from families of well-known musicians of the traditional music of the canton Appenzell. The evaluation of this material shows quite clearly how cultural heritage, music lessons or the mass media had influenced the musicality of these children.

16.6.1993 / 16:30

DJUMAEV, Alexander (Tashkent, Uzbekistan)

## Power Structures, Cultural Policy and Traditional Music in Soviet Central Asia

This paper will try to analyse some common regional tendencies in Soviet Central Asia from the beginnings of Soviet power up to the present. It will consider such difficult questions as the struggle for "cultural heritage" (traditional music, *maqāmāt* heritage) between different national and cultural forces after the establishment of the Soviet republics. One of the main themes of

this paper will be to try to give a prognosis of the development of traditional music and scientific knowledge in the post-Soviet period. One new tendency, for example, is the turning of musicology to ethnomusicology.

16.6.1993 / 14:30

DURING, Jean (Strasbourg, France) **Video**

Le *tār* et le *setār* de Dariush Tala'i (musique d'art persane)

The *tār* and the *setār* of Dariush Tala'i (Persian Art Music)

This video film from one of the best masters of classical Persian music shows the subtleties of the technique of the lutes *tār* and *setār*, with their ornamental patterns. It discusses their basic musical concepts and shows the teaching methods.

We shall present a selection of the most interesting sequences from an ethnomusicological perspective. The video film starts with the presentation of the lute *tār*, its plectrum technique, its techniques of ornamentation and a performance of the *āvāz Afshārī* on *tār* and *ẓarb* (goblet drum). After this, the *setār* and its basic techniques are introduced, a technical demonstration (in the instrumental form *chahārmezrāb* and in *dastgāh* mode *māhur*) and a free interpretation (again in *māhur*) are given.

The traditional Persian repertory (*radif* ) is exemplified by the performance of the modal system (*dastgāh*) *segāh*. The teaching of the repertory, in this case of *āvāz mukhālif*, with a class of advanced students is shown and, after this, the performance of the instrumental form *chahārmezrāb* in *mukhālif* (with goblet drum *ẓarb*). Explanations about the different rhythmical patterns (*pāye*), the metric poetic patterns, and the concepts of *gusheh*, *dastgāh* and mode follow. The teaching section closes with a performance of the instrumental form *pishdarāmad* in 6/4 rhythm in *mukhālif* (with goblet drum *ẓarb*).

At the end of the video film, advice to *tār* performers regarding sonority and hand position is given and initiation to the *setār*, and the role of imitation are explained. The film closes with a demonstration of the first lesson (instrumental introduction *darāmad* and *fereshme* in *dastgāh* mode *māhur*) and of the replacement of a *tār* skin.

18.6.1993 / 16:30

EDSTRÖM, Olle (Göteborg, Sweden)

## From *joik* to Rock & *joik* – Back to *joik* Goes Classic: The Saami Case

In the 1960s and 1970s traditional Saami (Laplander) song, *joik*, still had a strong base among the Saami population in northern Norway and Sweden, while its standing and status among southern Saami groups was weak. At the same time, during the golden age of youth music, numerous Saami boys and girls tried *joik*ing to the accompaniment of guitars. They also formed bands and recorded on newly founded Saami labels. Up to the middle of the 1980s about 25 LPs had been released, to a great extent due to financial support by the Norwegian Board of Culture, featuring almost every type of mixture of *joik* and contemporary pop/rock music. The 80s also saw the birth of a Saami rock star, now also performing within the WOMAD organization. During recent years, new trends, also supported by cultural boards (echoing earlier developments between Swedish folk music and classical symphonic styles), *joik* and *joik*-like melodies are used as basic melodic material in newly composed chamber and symphonic works.

The paper tries to show how cultural policies, personal ambitions and contemporary musical all contributed to this enormous variety of styles, and discusses how it was understood and preceived by the Saami public.

22.6.1993 / 14:30

ELSNER, Jürgen (Berlin, Germany)

## Hochzeitsmusik im Hadramaut

Im Hadramaut, Jemen, existiert eine althergebrachte Tradition der Hochzeitsmusik, die u. a. von professionellen Frauen- und Männerensembles getragen wird. In Shihr werden diese Ensembles mit dem alten Namen *nūba* bezeichnet. Es gibt verschiedene Ensembleformationen mit unterschiedlicher Besetzung. In Sai'ūn (Wadi Hadramaut) ist der *nūba*-Begriff noch bekannt, doch wird die Bezeichnung *firqa* vorgezogen. Sie kündigt neuere Tendenzen an. Das Hochzeitsmusikrepertoire der verschiedenen Ortschaften und Ensembles ist sehr mannigfaltig. Spezielle Gesänge sind an bestimmte zeremonielle Vorgänge gebunden. Es wird ein Einblick in regionale und lokale Stile und Konstruktionsprinzipien gegeben. Die Darstellung benutzt während der Feldforschungen 1979/80 und 1989 gewonnenes Material.

16.6.1993 / 14:30

FERNÁNDEZ, Manuel (Los Angeles, U.S.A.)

## Chileans in Los Angeles: Music of the Freeways

Los Angeles is a city of immigrants. People from all over the world come every year to Los Angeles for different reasons and many of them never return to their home countries. That is how nowadays more than 16,000 Chileans live in Los Angeles.

There are many different ways of life that people are forced to accept in order to survive in Los Angeles. Those characteristics of lifestyle directly influence the way people listen to and appreciate music. One of these new modalities is the music of the freeways.

This paper focuses on the music that Chileans listen to while driving on the freeways of Los Angeles. New methodological questions will be raised in the research, such as the importance of recorded music in the musical universe of the individual as opposed to live performances. It also raises the following question: to what extent the people have become a "performer" of the music, since they can choose from among a variety of musics what they prefer to listen to, and by manipulating the radio or record player, they become somehow the performers of the music. The necessity of performing musical instruments thus becomes less important nowadays than in the past. This research raises also the important question of the flexibility of the fieldwork context, in this case, the car being the place of fieldwork. Finally, this research will study the causes for the differences found in the music played in the cars. These causes may range from the reasons why the Chileans immigrated to Los Angeles to the mood or time of the day in which the Chileans are when they choose to play music in the car.

This paper raises interesting issues to the field of ethnomusicology, since it presents an unusual fieldwork context (the car) and presents an alternative way of understanding the dualism listener-performer. This research will be also of interest for anthropologists and mass-media specialists since it investigates the reasons for Chileans to choose what they choose to listen when driving on the freeways of Los Angeles. Music of the freeways is a new experience not only for Chilean immigrants, but for most of the people who live in Los Angeles. Because ethnomusicological studies of this subject have not been done, this research opens up new possibilities in the field.

de FERRANTI, Hugh (Sydney, Australia)

## An Elusive Culture Hero: The Last *biwa hōshi* and His Many Voices

Yamashika Yoshiyuki, a *biwa* singer of the Kumamoto region in southern Japan, has been a subject of media publicity as well as scholarly research since the early 1970s. Now 92 years old, Yamashika is no longer able to sing to his own satisfaction the lengthy oral narratives with *biwa* accompaniment for which he has been renowned, but nevertheless he continues to be engaged to perform, and is known both locally and to concerned persons throughout the country as the last of the *biwa hōshi*, a kind of living relic of the blind bards who elaborated the central oral narrative traditions of medieval Japan, maintained them for centuries thereafter, then for all intents and purposes disappeared into history in the late 19th century, with the start of the modern era.

In this paper I shall describe the several concentric circles of documentation, presentation and representation of Yamashika and his art for various audiences and readerships during the last 20 years. Foci will be the politics of central versus peripheral cultural authority, that is, the interests of Tokyo-based scholars and intellectuals as opposed to those of local researchers and bureaucrats, and the diverse ideological positions inherent in the interpretations of these many "outsiders" (myself included) of Yamashika's experience as a blind singer and ritual celebrant.

15.6.1993 / 10:00 and 21.6.1993 / 16:30

FIKENTSCHER, Kai (New York, U.S.A.)

## In the Shadow of the Paradise Garage: Shifting Relationships Between Disc Jockeys, Audiences and Industries of Underground Dance Music in New York City

In 1988, the closing of the Paradise Garage, New York's foremost underground dance venue, marked the end of a chapter in the nightlife culture of that city. Since then, a handful of club disc jockeys has been able to solidify their status in the industry as highly paid remixers and/or producers, even artists, and as respected culture heroes in the larger dance community. By contrast, the vibrancy of New York club culture is often perceived as diminished by its local participants. The following presentation aims to explain this phenomenon, using data collected within the local underground dance music industry from 1988 to the present. By drawing links between a series

of factors, ranging from technological innovation to AIDS, a picture of continually shifting relationships emerges between disc jockeys and their audiences, with a dynamic local industry mediating between the two.

16.6.1993 / 14:30

De GEER, Ingrid (Uppsala, Sweden)

## Music in Exile – Exiled Music.
## Aspects of the Music Cultural Situation of Early as Compared to Recent Refugee Groups in a Swedish Region

Research into music cultures of immigrant minorities in Sweden has chiefly been concentrated on a few large, primarily labour immigrant groups and the situation in the big cities. The paper is concerned with the peripheral region of Värmland and its refugee population, as well as asylum seekers, from the mid-1940s to the present. During this period the numbers as well as the amount of differing groups of refugees has increased considerably (now ca. 30-35 nationality groups), and at the same time, Swedish refugee policy has shifted a great deal as have the attitudes of the majority population.

When, at the end of the Second World War, the – in this perspective – earliest refugee groups, e.g., Estonians, Latvians, Ingermanlanders (Finnish-speaking minority from the St. Petersburg area) arrived in Värmland, a government policy of assimilation prevailed. One consequence thereof was that the refugees were wholly dependent on their own initiatives and resources when it came to maintaining music and other cultural traditions and customs. Contact with the homeland was next to impossible, interest from the media and the surroundings was negligible, and, besides, most refugees soon found, or were put to, work that was often strenuous. Musical activities had almost exclusively an in-group character, and interaction of groups in this sphere, including with the Swedish majority, was very scarce.

The music cultural situation shows little change in the 1950s and 1960s, with smaller groups of refugees settling in the region, mainly from Hungary, Greece, Poland, (former) Yugoslavia and Czechoslovakia. Not until the later 1970s does the picture change, with the arrival of comparatively large groups of refugees from, e.g., Chile, Lebanon and especially Iran (the largest refugee group in Värmland), with a relatively higher percentage per group of professional and skilled amateur musicians (also dancers, etc.). In the meantime the refugee policy of assimilation had slowly been replaced by the pluralistic principle called “freedom of choice” (of cultural identity), resulting in, *inter alia*, increasing subsidies for (music) cultural activities. The refugee settlement reform of 1985, implying that refugees in principle are obliged to accept being resettled in municipalities all over Sweden, drastically changed the situation in Värmland. More and more refugees – and different groups – were placed in and spread throughout the region, as were refugee camps with asylum seekers, with a longer and longer wait, up to several years, for an asylum decision.

Thus, during a period of approximately 50 years, considerable changes on several levels have occurred in this peripheral region, with music cultural consequences for the refugee groups, for asylum seekers as well as for Värmland in its entirety – aspects which will be discussed in more detail in the paper.

Generally, it can be noticed that there is a growing trend among refugees in Värmland, especially during the last 10-15 years, from primarily in-group activities to "ethnic musics going public," a tendency well-known elsewhere, e.g., in the U.S. Increasingly, the music cultural heritage is displayed in the context of folklore festivals and other public events, a trend that also incorporates the early, formerly so inconspicuous, groups. However, these manifestations, usually backed up by a fairly small kernel of enthusiasts, and sometimes bordering on exoticism, convey to the surroundings an impression which only to a limited degree corresponds with the actual music activities and interests of the majority of refugee groups: "musical assimilation" has taken a heavy toll, certainly with regard to the early groups. Also, the impact of cable TV, but above all of cassettes, is of immense importance, especially among the later groups. In the often isolated areas of Värmland, far from the big cities, the all-pervading musical interest of these groups is concentrated on cassettes with "global" popular music, but perhaps even more on cassettes with transregional popular and/or quasi-traditional musics, e.g., from Lebanon, Egypt or from Iranian "exile music" industries in California.

These are factors to be considered when venturing to contemplate the musical future of the Värmland refugee groups. Other factors are, e.g.: professional and amateur musicians (dancers, etc.), who have withstood years of camps and forced settlement, tend, when possible, to move to metropolitan areas, thus draining the resources of the group; the Swedish school and day-nursery system includes home languages but not "home musics"; the number and relative concentration of a group within the region, as well as the character and internal structure of respective groups.

18.6.1993 / 16:30

GIORGOUDES, Panicos G. (Nicosia, Greece)

## The Role of Greek Music in Immigrant Communities

This is a paper about the music of Greek and Cypriot immigrant communities and its social meaning and significance. I worked on this research project among the Greek immigrants in Los Angeles with Prof. Tim Rice at UCLA and among the Greek and Greek-Cypriot immigrants in London with Prof. Stanley Glasser and Dr. Peter Loizos (University of London).

Its aims are twofold:

1. Formal analysis – rhythms, scale types, melody shapes, poetic texts – of Greek music itself in immigrant communities. This analysis leads to investigation of the adaptation, continuity and/or discontinuity as compared with the same music in mainland Greece and Cyprus, and the degree of its assimilation into the overall foreign culture.

2. Anthropological analysis of the collected data which includes (a) definitions of the influences that Greek music has received abroad in the "new" context, and (b) definitions of the functions and uses of this music for the performers and their audience, compared to the traditional ones.

The points and results of this project will be presented and discussed towards a model of studying immigrants' music together with other colleagues' similar papers.

17.6.1993 / 16:30

GIURCHESCU, Anca (Copenhagen, Denmark)

## Social Relevance or Cultural Commodity? Traditional Dance in Romania after 45 Years of State Cultural Management

This paper presents some results of my latest investigation in rural communities that show different stages of change. The focus of this study is to disclose how, and to what extent, 45 years of directed and controlled "folklorism" has affected people's interest in, need for, and use of traditional symbols today.

Based on comparative analysis, both of interviews and video recordings, the research is carried out on several levels of conceptual and social structural (e.g., structure of the dance symbol) meaning.

The aim of this investigation is to disclose the insiders' point of view (values, interests, expectations), in order to prevent the existing decision-making institution or group from reshaping the traditional culture according to their own ideology.

Considering the complexity of the present reality, the paper discuses the deontological dilemma of the role of ethnocoreology, which oscillates between reflection and involvement. The presentation of this paper includes video recordings for illustration.

19.6.1993 / 9:30

GRAUBERGER, Stephen L. (Honolulu, U.S.A.)

## The Diatonic Harp of the Philippines: Conservation of an Acculturated Hispanic Tradition

The diatonic harp is virtually an unknown entity in Philippine music, possibly on the verge of extinction. During Spanish colonial times, the harp was extremely popular throughout most Christianized populations, coined the "instrumento nacional" by 19th-century chroniclers.

The modern media's impact upon even the most isolated geographic areas undermines the existence of transculturated Hispanic music and dance traditions in the Philippines. The issue of the diatonic harp will be a case in point to illustrate the genre's disjuncture from mainstream hegemony of contemporary Tagalog and Euro-American culture distributed through commercial film, television, radio, and audio/video recorded media.

Conservation of certain traditional Filipino music and dance genres have already been accomplished through festivals, regional competitions, national cultural groups and scholarly research. Cultural revivals generate respect for older traditions, especially if initiated by the Filipino government itself. Outside conservation is often influenced by economic considerations determined by international tourism's need for "authentic" cultural purveyance. The addition of harp into the scheme of conservation methods mentioned above could contribute to the survival and re-identification of the Filipino diatonic harp in contemporary culture.

This paper is based on one year of research done in the Philippines from 1991 to 1992. A video will be used in the presentation.

15.6.1993 / 13:30

GRETZ, Günter (Frankfurt, Germany)

## Inside a *griot* Family: Problems of Adaptation of Traditional Musicians in a Changing Society

The traditional musicians of feudal west Africa, the *griot* (or *djeli*, *jali*), survived their colonial masters; they found new masters and new fame with most of the new post-colonial governments. Now, after the downfall of most of these post-colonial governments, they face a fierce economic situation where many *griot* want to sing for the few who might be able to pay them

adequately, i.e., enough for them and their families to survive. At the same time, the *griot* is often in conflict because of his vow never to sing a lie, when his new master may not necessarily want to hear the truth.

A trip together with *Kanté Manfila* (“ambassador”) to his home country Guinea gave me the opportunity to have a close view of the problems that face his extensive family.

22.6.1993 / 9:30

HARREV, Fleming (Copenhagen, Denmark)

## The Origin of Urban Music in West and Central Africa

Urban music (*populäre Musik / musique moderne*) is generally considered a fairly recent phenonemon in Africa that started in the 1920s or 1930s in countries like Ghana, Nigeria and South Africa, and consequently emerged all over the continent from the 1950s onwards. The various styles and their social significance have also been widely interpreted in a context which emphasizes an advancing urbanization process. All styles have been dealt with as more or less socially parallel, but nevertheless musically independent, developments, emerging in the late colonial era. They are considered as being helped and forwarded by a growing African consumer market and by mass media in the form of gramophone records and radio.

This contribution sets out to challenge these ideas. It will demonstrate

(1) that the origin of the earliest styles of urban music and dance in West and Central Africa, known as *gumbe*, *assiko* and *maringa*, are much older phenonema than generally believed,
(2) that these styles not only pre-date mass media, but also modern urbanization itself, with a history which goes back nearly two hundred years in time,
(3) how they consequently diffused throughout the maritime trading network existing in the 19th century,
(4) how they became catalysts in the formation of the major urban styles of music in West and Central Africa, e.g., *highlife*, *jùjú*, *makossa*, and the pre-*rumba* music of Congo and Zaire,
(5) how an urban pan-African style had emerged, interlocking the development of urban music in the coastal towns from Senegal in the north to Zaire and Angola in the south already by the end of the 19th century.

Besides tracing the diffusion into the interior of the continent and the many local, ethnic reinterpretations of these styles of music still found in West and Central Africa today, the influence from black American music will also be discussed, since the contact with black American music coming back to Africa is as old as urban music in Africa itself. This especially refers to the *gumbe*, the oldest urban style in West Africa, which is played on a square drum and which was introduced by a group of deported Maroons (free blacks) from Jamaica who were resettled in Freetown by the British in the year 1800. The development of Jamaican and Caribbean *goumbay*, its relationship to Brazilian

*cucumbys*, Cuban *cumbé*, and *counjai* in the U.S.A., and the connection between these types of music and traditional music in Africa in the 17th and 18th century will also be briefly commented upon.

22.6.1993 / 11:30

HEMETEK, Ursula (Vienna, Austria)

### Roma (Gypsies) — "Immigrants" in Austria Since the Sixteenth Century and Still Unknown

In this paper I would present the latest insights on the several music styles that are performed by the different Roma groups in Austria (Burgenland-Roma, Sinto, Serbian and Macedonian Roma), with relation to their cultural background. The different groups have moved to Austria during different centuries, some of them living with a minority status, some of them rather with a refugee status. The information level of the majority is very low and one can find prejudices everywhere.

18.6.1993 / 9:30

HICKMANN, Ellen (Hannover, Germany)

### Dance in Ancient Ecuador — A Music-Archaeological Approach

Dance was an important medium of emotional expression in all ancient cultures and became a significant element in the depiction of the human body in movement and of decoration in general. It is to be seen in the rock art all over the world, in reliefs, paintings on walls, on vessels, cuttings of metallic and wooden objects, etc.

In prehistoric Ecuadorian cultures that produced an abundance of clay figurines in rich variants, dance is represented simply as an event of single persons, as expressed by special figurines whose movements are shaped in sometimes adventurous bendings and stretchings of arms, legs and the whole body. Adornments such as headdresses and jewellery with the costumes, masks and other dance attributes belong to the usual outfits of the dancers.

This paper aims at showing how dancers can be clearly discerned from other figurines and how dance can be related to the music of extant sound-producing devices of Ecuador – thus what dance might have meant to the ancient Ecuadorians in comparison to recent dancing of that country.

21.6.1993 / 9:30

HIRSHBERG, Jehoash (Jerusalem, Israel)

A Displaced Community Reconstructs its Heritage

The Karaite Jews are a small community which suffered a forced displacement from Cairo in 1950-1970 and resettled in Israel and in the United States. The total loss of the Cairo centre and the trauma of migration severed the links with the rich musical heritage of the Karaites which is a central to their ritual. With the death of the old rabbis during the 1960s, divergent versions started to appear and were viewed as detrimental to the religious identity of the community. Attempts by the former chief rabbi to force his own versions failed. In November 1991 the Karaites founded their first *Yeshiva*, an institute for the training of rabbis, which has started a systematic project of re-evaluation of their liturgical music. The participants have then begun to disseminate the "reformed" versions in their respective local communities. A study of their methods of work brings out the central factors which are of concern to them. A comparison between new and old field recordings will show the influence of the initial stage of the reform.

17.6.1993 / 9:30

HUGHES, David W. (London, Great Britain)

Aboriginal Taiwan: A Laboratory
for the Study of Vocal Polyphony

Despite three centuries of Chinese cultural and political hegemony and several decades of Japanese oppression, the Austronesian aborigines of Taiwan retain a startling diversity of polyphonic vocal styles. It is somewhat surprising that the various "tribes" (as they are usually called in English) each tend to have a specific polyphonic style, as we shall see and hear. Recorded examples from the Atayal, Ami, Bunun and Paiwan peoples will be given from my field recordings from September 1992 and from commercial recordings. I will also play some analytical recordings, in which the singers attempt to perform the parts separately.

18.6.1993 / 14:30

JÄHNICHEN, Gisa (Berlin, Germany) Video

## Problems of a Musical Re-Alphabetization at Government Schools of Traditional Music in Vietnam

The basic system of teaching musical theory in government schools is a Vietnamized European one with Russian and modern Chinese influences in methodology.

Music re-alphabetization means in this context a very difficult process of recovering consciousness of the own roots in musical thinking which, up to the present, have not been the object of deeper theoretical reflection and which use, from the beginning of so-called socially indifferent mass-training up to today, inevitably European conceptions. Recently, a group of critical teachers have taken great pains to reanimate different traditional musical systems and to make them available for effective musical education beyond the traditional continuity of families of musicians. Among other things, we can see that musical historiography in Vietnam means above all an applied ethnomusicology, which includes special socio-psychological approaches.

19.6.1993 / 14:30 and 21.6.1993 / 16:30

JUHASZ, Christiane (Vienna, Austria)

## Roma Music in Austria and Eastern Europe. Aspects of Ethnomusicological Studies Based on the Heinschink Collection

Since 1960 Mozes Friedrich Heinschink has been recording audio material amongst nomadic and sedentary Roma and Sinti ("gipsies") living in Austria, Hungary, Serbia, Macedonia, Kosovo, Banat, Slovakia, Poland and Turkey. The collection embraces representatives of more than 15 different tribes, and at present its size amounts to more than 700 hours of recordings.

In a project funded by the Austrian Research Foundation, the Phonogrammarchiv is currently active in documenting and preserving this valuable material.

The collection – probably one of the largest of its kind – offers the ethnomusicologist a wide field for comparative studies, e. g., concerning intra- and inter-ethnic musical relationships or how transculturation effects music. Due to the history and the special situation of this ethnic group, there is no "Roma music" as such. According to tribal and regional affiliations, there is a wide stylistic and formal variety of "gipsy" musics. It is especially the folk

musics of their neighbours that have a substantial influence on the various musical styles of the Roma. The extensive theme will be illustrated by means of selected examples of the *Heinschink Collection*.

18.6.1993 / 9:30

JUNKER, J. W. (Honolulu, U.S.A.)

## Clyde Halema'uma'u Sproat: Three Cultural Constructions of a Hawaiian Singer

Winner, in 1988, of the most prestigious American folk prize, the national Endowment of the Arts Folk Heritage Award, Clyde Halema'uma'u Sproat lives without electricity on a steep ridge overlooking Pololu Valley in the remote North Kohala District of the Big Island of Hawai'i. Son of a Hawaiian mother and a Hawaiian-speaking Caucasian father, Sproat grew up in North Kohala in the 1930s, singing and learning, largely through oral transmission, many Hawaiian and American songs. In the 1940s, Sproat left Hawai'i to serve in the United States military. At this time, he also abandoned his singing, resuming it and song collecting in the late 1960s. He moved back to his home island in the 1970s.

Through a combination of personal interest and the encouragement of regional and national folklore organizations, Sproat began to perform publicly in the 1980s. By 1990, he had participated in several films, recorded for the Hawai'i State Foundation on Culture and the Arts, and appeared at both Carnegie Hall and the White House.

Interestingly the cultural gatekeepers handling Sproat's expanded exposure over the past decade have constantly emphasized the isolation and relative purity of his childhood, avoiding the polyglot nature of his upbringing and the 50 years since then. Frequently, he has been presented as an icon of "real" Hawaiian culture, a role he admits to feeling ambivalent about. Sproat describes himself as a conserver by choice, an amateur who simply feels compelled to sing and share the stories behind the songs he enjoys. On the one hand, he readily acknowledges the value of preserving the unique aspects of his heritage. On the other hand, his favourite singer is Merle Haggard and his vast repertoire encompasses, besides Hawaiian songs, old American parlor songs, ranching songs, church hymns and anything else he likes enough to learn.

The three cultural constructions the paper examines are Sproat's public persona; Sproat's own attitudes towards his artistic efforts; and, finally, an attempt at a balanced composite that takes into consideration the negotiation process in all relationships between performer and audience and patron. I hope

to also briefly touch on Sproat's extremely negative view of the current fad among Hawaiian musicians for reggae – this to illustrate how quickly one's own cultural construction becomes a conservative tradition. The paper draws on over seven years of research, including numerous personal interviews with Sproat and a wide variety of field observations. This topic's significance lies primarily in the areas of ethnomusicology in one's own backyard and the ethnomusicology of the individual artist.

21.6.1993 / 16:30

KHACHATRJAN, Genja (Yerevan, Armenia)

## The Treatment of People Possessed by Dance

There are many different genres in Armenian traditional choreology. We know of martial, epic, totemic, ritual, and sorrowful dances, and so on. Very interesting are the medical dances by which people possessed by dance are treated. This phenomenon is known from antiquity. We have the earliest information from the 5th century from the writer Eznik Kokhbatsi about someone called David from Ambert. There is much advice in the medical and magic books of the middle ages, and it is mentioned that the illness is sent by devils. The treatment of illness by music and dance was a direct specialization of priests; after Christianity was adopted in Armenia, treatments were conducted under the observation of clergymen.

The Armenian people called this illness *khaglatzav*, "dancemania". There are some remnants of it in the Armenian regions of Zangezur, Megri, and Artzakh. Everybody knew that the devil and spirits compelled a man to dance all the time.

The way of treating this illness was traditional in the life of the people. The treatment took place in autumn. There was a long period of very secret preparations. The invitation of the participants to the ritual was secret. The ritual was accomplished by musicians, weepers and experts of dances. Musicians knew the traditional melody and obligatory rhythms, and the invited dancer knew the sacral movements. The treatment lasted for seven days and nights. The ritual took place inside the house of the sick person. The doors and windows of the house had to be closed. All participants of the ritual ate a sacrifice together: bread and parts of a bull.

The treatment dance has constant rhythms. There is no specific dance figure although it is sure that the raising of arms could usually be observed. Sometimes, the sick person and the invited dancer danced together.

22.6.1993 / 9:30

KIMBERLIN, Cynthia Tse (Richmond, U.S.A.)

## Chuck Norris and Bruce Lee in Ethiopia: Music and Other Symbols of War and Peace

This paper examines indigenous and foreign music symbols that were altered and transformed from their original context and intent, then reshaped into "new" symbols and meaning generated by thirty years of war with periods of

intermittent peace. The study is based on material gathered in Regions One, Two, Three and Fourteen (formerly known as Tigre, Begemder and Wallo Provinces and the City of Addis Ababa) during two field trips to Ethiopia just before the abdication of Colonel Menghistu Haile in May 1991 and during Ethiopia's first local and regional election proceedings in June 1992. Examples of music as symbols observed during this period include:

(1) American and European "heavy metal" music T-shirts used to identify leaders of a particular political party;
(2) a traditional musical instrument associated with the Ethiopian Orthodox Christian Church made from abandoned Russian arms tank components;
(3) Ethiopian musical instruments used to identify candidates running for political office;
(4) the name of the composer Amadeus Mozart used as an Ethiopian music marketing tool.

Symbols viewed primarily within the musical sphere can be adapted to political, economic, environmental and technological contexts as illustrated by events chronicling aspects of Ethiopia's gradual transformation from a dictatorship to a government coping with a myriad of problems associated with decaying communism.

18.6.1993 / 16:30

KNOPOFF, Steven, (Pittsburgh, U.S.A.)

## What's in a Tune? The Relations of Clan Affiliation, Performance Protocol and Musical Style in Yolngu Melodic Construction

This paper examines melodic construction in the performance of clan-owned, totemic songs of the Yolngu people of north-coastal Australia. Over the past few decades, Yolngu have consistently asserted to field workers that each clan possesses its own distinct "tune" (*dhambu*, literally "head"). Some anthropologists and musicologists have echoed the Yolngu view regarding melodic ownership, though without providing supporting musical evidence. By contrast, one musicological study involving analysis of recordings of hundreds of sung verses concluded that there is no verifiable connection between the melodic characteristics of these songs and either clan or totemic affiliation.

My research indicates that each clan does possess a distinctive set of melodic characteristics, and these characteristics serve as important aural emblems of clan identity. Yolngu listening to singing from a distance – without hearing the text or knowing who the singers are – can identify the song-owning

clan on the basis of melody. Recognizably discrete sets of melodic characteristics are ideologically important, since they comprise one of the inviolate elements of a clan's ancestral estate.

In simplest terms, *dhambu* may be understood as skeletal melodic motifs derived from particular scales and modes. Brief, improvised song verses typically contain several vocal phrases based on motifs of a given clan. Apart from pitch content, other criteria, including phrase structure and vocal ornamentation, may also serve as cues to melodic identification.

Some verses with apparently dissimilar melodic characteristics may be said (by Yolngu) to incorporate the same *dhambu*. Melodic identity may allow for certain variations in vocal register, tuning, motivic range, and musical styles of individual singers. The occurrence of some of these variations are contingent on ceremonial protocol. Genuine deviation from a given clan's melodic characteristic occurs when "borrowing" the *dhambu* of another clan.

The paper discusses the interrelated elements of Yolngu *dhambu*, the nature and use of melodic variation within ceremonial performance practice, and some of the challenges posed by Yolngu melodic material to non-Yolngu listeners.

15.6.1993 / 10:00 and 16.6.1993 / 11:30

KUBIK, Gerhard (Vienna, Austria) **Video**

## Namibian Field Research Experience, 1991-1992

On the basis of extracts from S-VHS video documentation from their most recent field research in Namibia, Gerhard Kubik will discuss his research team's experiences during anthropological and ethnomusicological field work in that country. He will focus on:

(a) the unusual composition of the research team including two men, Gerhard Kubik and Moya Aliya Malamusi (from Malawi) and the latter's six-year old son, Yohana. Does the presence of a child during field work significantly influence the relationship between field workers and local population?

(b) advantages and disadvantages of a video camera in the field: (1) how the video camera influences field research situations; (2) what the most important organizational, psychological and methodological aspects are that influence field work when using a small S-VHS video camera as compared to 16-mm camera equipment or Super-8 synch-sound equipment;

(c) the challenges of field work in a country whose musical cultures are extremely diverse and which were never before documented comprehensively.

16.6.1993 / 16:30

KUBIK, Gerhard (Vienna, Austria)

On the Emic/Etic Discussion

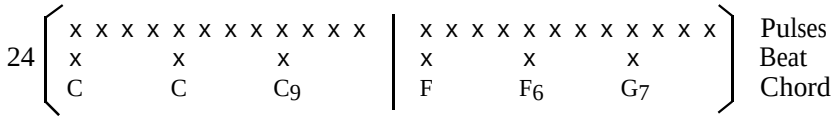
Gerhard Kubik will analyze the original primary source which generated the emics/etics discussion: Kenneth Pike's work. He will demonstrate that the emics/etics dichotomy is an area of theoretical understanding not to be confounded with the insider/outsider dichotomy. He will focus on the problem of "cultural neutrality" in categorizations from an etic standpoint. Can there be anything like culturally neutral concepts or is the etic standpoint intrinsically biased **idio**culturally? Gerhard Kubik will also discuss an article by Artur Simon which is one of the very few applications of the emic/etic distinction to ethnomusicology.

21.6.1993 / 9:30

KUBIK, Gerhard (Vienna, Austria) **Video**

"Nama Step" – Cycles, Motional and Tonal Structures in a Little-Known Guitar-and-Keyboard Dance Music from Namibia

Among the many surprises offered by Namibia – until recently a "blank" area in ethnomusicological documentation – is the existence among the Nama (Hottentots) and Damara of a twentieth-century dance music tradition for acoustic guitars and accordion (more recently electrically amplified guitars and keyboard) that is different from anything ever heard anywhere else in southern Africa. The dance style associated with this music is usually called the "Nama step"; the music itself is often constructed within cycles that are not devided into four segments of harmonic progressions (as is normal within most urban styles of southern Africa) and spread regularly over 12, 16 or 24 elementary pulses, but more often into **three** or **six** segments. In a typical 24-pulse cycle as recorded, for example, during a dance performance with electric guitar, keyboard and voices by Adolf !Hanegu/Naobeb, in the town of Khorixas, you would get this internal organization between elementary pulses, dance beat and chord changes:




In the broader context of twentieth-century forms of African music, this is a very unusual structure within a 24-pulse cycle and, no doubt, it must have roots in Nama/Damara musical concepts transmitted within this culture area from the past. Other aspects to consider are the dance style that goes with this music, vocal style and technique, etc.

The presentation will include extracts from video films.

22.6.1993 / 9:30

KUBINOWSKI, Dariusz (Chełm, Poland) **Video**

### Polish Dances – Presentation of a Set of Video Cassettes

A series of video cassettes entitled "Polish Dances: Traces of Oskar Kolberg" was realized as an educational program by the Foundation of Rural Culture in Warsaw and the Polish National Television. Its presentation during this conference comprises some short introductory remarks concerning

- the content of the particular volumes;
- dance folklore in its socio-cultural context;
- the way of demonstrating the dances: first reconstructed, then analyzed and made in a form suitable for teaching;
- the essential and technical standards of these cassettes;
- the participation of the most prominent experts in Polish dance folklore to ensure the professional quality of the recordings;
- their appropriation by others: schools, museums, television, regional folklore groups and ensembles of Poles living abroad.

During the second part of the presentation, some selected excerpts of these video cassettes will be shown with accompanying commentary. In conclusion, some problems regarding the popularization of such products in present Poland will be discussed.

18.6.1993 / 16:30

KUBINOWSKI, Dariusz (Chełm, Poland)

## Cultural Adaptations of Dance on the Territory of Ethnic Borderland in North-East Poland

For many hundred years on the territory of north-east Poland representatives of different nations have lived. The dance folklore of these ethnic groups has undergone changes. These changes have included both the dance repertoire and the cultural context of all dance activities. A very interesting phenomenon is here the process of cultural adaptations of dance. As a result of this process, many local variants of several dance types exist.

The first part of the paper includes the presentation of theoretical and methodological approaches underlying this research. The problem of cultural adaptations of dance implies psychological, anthropological and aesthetic questions. For the particular cases of dance analyses, we have used, first of all, Piaget's theory of balance in all human activities, Bandura's social learning theory, Steward's conception of levels of culture integration and additionally a set of opinions regarding the aesthetics of folkore.

In the second part, the author will give examples of such a complex analysis from two different areas of the ethnic borderland, the Szypliszki region of the Lithuanian-German-Polish borderland and the Hajnówka region of the Belorussian-Polish borderland.

During the analysis of adaptation of selected traditional and contemporary dance forms, all noticed changes have been assembled into three feature groups: fundamental features of dance choreographic technique, marginal features of dance choreograpic technique and non-choreotechnical features of dance.

This paper is based on the documentation of dance culture, which the author made between 1987-1992, and it will present the results of the analysis of – among other things – the variants of *mazurek, krakowiak, kozak,* and *tango,* with conclusions concerning the adaptational mechanisms on the territory of ethnic borderlands.

22.6.1993 / 9:30

KUO Chang-Yang (Taiwan) Video

## A Vocal Singing Method of Bel Sino-Canto. Demonstrated by Mr. LEE An-Ho.

This paper is to study the authentic methods of the traditional Chinese style of song text singing, and to probe how to adjust modern singing methods to be effectively applied to traditional Chinese song performances.

The Bel Sino-Canto derived from the fundamentals of traditional Chinese song text pronunciation, which is a vital element applied to Chinese vocal performances. Furthermore, it is recommended to attain the Bel Sino-Canto, an authentic singing style of traditional Chinese songs, in order to cultivate an esthetic judgement of vocal sound within the Chinese singing repertoire of song text and feelings. Four fundamental principles constituting the attractive Bel Sino-Canto are:

(1) the rich voice sound with the correct diction of Chinese text;
(2) the light and vivid mood of Chinese song text singing;
(3) an even, steady and harmonic vocal singing with the Chinese melody and speech tone;
(4) a perfect tonal ending of a vocal sound, with its retained musical flavor.

During the presentation of this paper, Mr. LEE An-Ho, an experienced Taiwanese ethnomusicologist, will demonstrate singing several traditional Chinese songs to give a comparison between Chinese and Western singing styles, as well as to present the audience with different singing methods from different cultures.

21.6.1993 / 16:30

KURKELA, Vesa (Tampere, Finland)

## Staged Authenticity, Artistic Qualification and Thereafter: Deregulation of State Folklore in Post-Communism

The paper discusses the situation of folklore activities in the European post-communist countries. Today all these countries are facing a rapid de-regulation process of musical life. State-led music production has lost its monopoly in all fields of musical life, including in folklore activities. Earlier, the state controlled everything in music production, but it also paid for almost everything. State control was based on a special examination and licence system in which every musician had to take part. This system can be regarded as an effective instrument of regulating and holding cultural power in the

performing arts. In folklore activities, this system was a real corner-stone of the production of so-called state folklore and staged authenticity connected with it.

Today, the old regulation system belongs to the past. There is greater freedom to organize concerts and festivals as well as to develop folklore art, but the sponsors must be found on the free market. The paper analyses the deregulation process from three different angles: folklore as business, folklore as identity and folklore art as part of a late-modern collage culture. The material (interviews, literature, video documentation) was collected in 1991-1992 in various European post-communist countries.

18.6.1993 / 14:30

LAWRENCE, Helen Reeves (Townsville, Australia)

## The Effects of the Pearling Industry on Music and Dance Performance in Manihiki, Northern Cook Islands.

This paper focuses upon the economic and technological changes in Manihikian society between 1986 and 1987. In 1986, cash income was received mainly from the sale of copra and pearlshell. By the following year, a businessman from Tahiti had established a cultured pearl industry, hiring local people to gather the shell and employing Japanese technicians to undertake seeding procedures. The impact of the introduction of this industry upon the everyday lives of the people of Manihiki had not only political and economic ramifications, but affected many of the processes involved in music making. The effects of increased wage labour upon music and dance performance are explored, especially with regard to drum making, drumming and dancing.

16.6.1993 / 16:30

LEVIN, Ted (Hanover, U.S.A.)

## The Reimagination of Tradition in the Former Soviet Central Asian Republics

With the demise of Soviet rule in Central Asia, the fragile political and cultural boundaries that mark relations among the region's patchwork of ethnic, kinship-based, linguistic, religious, and national groups have moved once again from uneasy stasis to active flux. In the present conditions of uncertain political and cultural authority, Central Asians are beginning to reimagine and reform a congeries of traditional social relationships in which music and musical life play an intimate role.

This paper offers a progress report on long-term collaborative research (between the author and Uzbek colleague Otanazar Matyakubov) conducted between 1989 and the present in Transoxiana – the wedge of steppe country that arcs eastward from the Aral Sea, encompassing territory within the present-day boundaries of Uzbekistan and Tajikistan. The goal of our research is to seek answers to the following questions:

(1) How does the distribution of musical genres, repertories, and performance styles in Transoxiana reflect the often fluid boundaries and identities that may equally well divide or unite the various social groups that live there?

(2) How are traditional pattens of musical life affected by current processes of reterritorialization in Central Asia? How do communities of listeners use music to reinforce newly imagined identities?

(3) To what extent has the emergence of once suppressed musical genres, for example, those related to Sufi practices, contributed to the reimagination of religious life in Transoxiana?

(4) How do particular ritual and ceremonial events of which musical performance is a part help to define specifically Central Asian features of Islamic and "Bukharan" Jewish social and religious life? What do these performances suggest about other regional characteristics of Central Asian Islamic and Jewish life?

This paper will summarize fieldwork conducted in Central Asia in Spring, 1993 and will draw on video and sound recordings made by the author.

19.6.1993 / 14:30

LUCAS, Maria Elizabeth (Porto Alegre, Brazil)

## The Hidden Charm of Doing Fieldwork at Home

This paper examines some of the ideological assumptions which within the field of ethnomusicology created a hierarchical split between fieldwork at home versus fieldwork abroad. It sustains that this split is of a political nature and less due to intellectual or methodological reasons.

Ethnomusicologists working at home are challenged to turn what is familiar into an object of academic interpretation, as well as also being challenged to discover and report the unfamiliar in the same terms as their colleagues working abroad. For that matter, the opposition home vs. abroad should not be the basis for creating value and distinction among ethnomusicologists. On the contrary, it should bring awareness that serious research is not a matter of geographical choice, but rather the result of the researcher's ability to create a methodological design suitable to his/her object of study.

My arguments for this paper will be based on the recent critiques elaborated by American anthropologists regarding "the colonial styles of representation" and the "repatriation trend" within the discipline. I will also draw on examples of situations experienced during my fieldwork on the regional music of my home state in Brazil.

17.6.1993 / 16:30

von der LÜHE, Barbara (Berlin, Germany)

## From Palestine to Israel Philharmonic Orchestra: A Case Study of Changing Structure and Image

I will speak about the development of the Palestine Orchestra, founded in 1936, from an orchestra of immigrants into an important cultural institution of national value for the new Jewish statehood in 1948, the Israel Philharmonic Orchestra.

There are three ethnomusicological aspects: At first, I shall discuss the changing situation of the musicians, who, only after a long process of integration, felt at home in Palestine. Second, I will concentrate on the audience, since the Palestine Orchestra seemed, for several years, to function as a cultural centre mainly for Central European immigrants. Finally, the paper deals with the attitude of the Zionist organization in Palestine and the municipality of Tel Aviv, which did not give appreciable support to the Orchestra during its first years: the concert programs seemed to be not "Jewish" enough and the musicians were accused of being "birds of passage," not looking for "Erez Israel," but only for their own professional advantage. The changing image of the Palestine, later the Israel Philharmonic Orchestra, also reflects the social-cultural changes which the Jews in Palestine have undergone since 1933.

This unpublished paper is based on the research for my dissertation about "The immigration of German-Jewish musicians to Palestine, 1933-1948," which will be finished in 1993. I shall speak in German.

22.6.1993 / 11:30

LUNDSTRÖM, Håkan (Lund, Sweden)

## The Role of Ethnomusicology in the Education of Music Teachers

The society of today is increasingly intercultural – both with regard to fast, universal communication and to migration over long distances. This development, which probably will continue in the coming decades, raises new demands on music teachers if they are to live up to the goals for music education.

In the paper an outline will be made of the role played by ethnomusicology in music teacher education up to the present, with Sweden as an example. Then focus will be placed on some of the "new" problems; suggestions will

be made concerning in which respects the ideas and methods of ethnomusicology could be fruitful for the education of music teachers and possible ways to follow these up in practice will be discussed.

This paper is connected to the paper of Eva Saether, which can be regarded as an exemplifying case study.

14.6.1993/14:00 and 18.6.1993/9:30

MACHOLL, Eileen and Ray ALLEN (New York, U.S.A.)

## Bridging the Gap

The World Music Institute is New York City's leading presenter of traditional and contemporary music and dance from around the world. Through many of its activities (presenting live performances, conducting workshops, radio productions, and retailing recordings, videos and books about world music), the World Music Institute is dedicated to educating multiple constituents about the diversity of the world's musics. In this respect, it seeks to bridge the gap between traditional musicians, academic ethnomusicologists and the general public.

As ethnomusicologists working in the public sector, we face many of the same dilemmas as our academic colleagues, particularly with regard to cultural interpretation. Through two case studies, this paper will explore our attempts to develop new and innovative "frames" for presenting traditional world music on the formal Western stage. By encouraging performers to present and interpret their own traditions and actively diminishing the gulf between artists and audiences, the World Music Institute seeks to empower musicians and foster direct cross-cultural communication.

16.6.1993 / 14:30

MAHABEER, Swasthi (Durban, South Africa)

## South African Hindi Wedding Songs

"South African Hindi Wedding Songs" is an exploratory, synchronic study of Hindi wedding songs and their relationship to Hindu weddings of Hindi-speaking South Africans, within the Puranic and Vedic philosophies. This paper concerns itself with the expression of music and the meanings associated with it.

The sacredness of Hindu marriage is said to be complete only with the performance of the sacred rites and the sacred formulae. In the four stages or *ashram-s* of life, which are based on Hindu philosophy, marriage forms the beginning of the second stage known as *grihasta ashram* or life of the householder. Thus, the place and social institution of marriage is regarded as meaningful in the Hindu way of life.

The music entertainment in weddings provide an atmosphere of festivity to the event. Wedding songs inject into the wedding ceremony a wide range of meanings that are not symbolized by the other ritual acts it accompanies.

*Mehendi*, *bedi*, *mangalam*, and *garigawai* are considered as the central songs in the Hindi-speaking wedding, each will be dealt with in accordance to the meanings associated with it and their expression in music.

22.6.1993 / 14:30

EL-MALLAH, Issam (Germany / Egypt)

Women in the Musical Life of Oman[3]

Die Frau im Musikleben Omans

Die Beteiligung der Frau am Musikleben Omans ist so bedeutend, daß ihre Mitwirkung fester Bestandteil bei fast allen omanischen Musikgattungen ist und sich nicht nur auf typische Frauendomänen wie Tanz und Gesang beschränkt. In Oman beteiligen sich Frauen insbesondere auch am Spielen von Trommeln sowie am Vortrag der verschiedensten Arten von Arbeitsliedern. In der Musik zu manchen gesellschaftlichen Anlässen, z. B. bei Hochzeitszeremonien oder in der Volksheilkunde, übernehmen sie sogar führende Funktionen.

Besonders interessant ist es, daß in Oman auch Paartänze als fester Bestandteil der musikalischen Tradition überliefert sind. Dies verwundert vor allem deshalb, weil Oman eines der ältesten islamischen Länder ist und man gerade dort die traditionelle Geschlechterteilung erwarten würde.

Das Referat zeigt einige Besonderheiten der Beteiligung von Frauen am Musikleben in Oman auf und demonstriert diese anhand von Videobeispielen. Ein Film zu diesem Thema (von 52′50″ Minuten Länge) wird außerhalb des Referats in voller Länge, innerhalb des Vortrags nur in Ausschnitten zu vier ausgewählten Musikbeispielen zu sehen sein.

17.6.1993 / 16:30

3. Depending on the preference of the audience, the paper will either be read in German or Englisch.

MAROŠEVIĆ, Grozdana (Zagreb, Croatia)

## "Inter arma cantat Croatia!"
## Music in Croatia in the Context of War, 1991-1992

My intention in this paper is to provide a cross-section of the musical culture in Croatia during the war (1991-1992), covering:

(1) The summarised results of analysis of the extremely rich *production of new songs* inspired by the aggression towards Croatia. I will pay attention to authors and performers, musical genres, themes and their treatment, utilisation of tradition, use of the concrete sounds of war, and visualisation of music in video clips;

(2) A review of varying *forms of musical life* under war-time conditions – benefit concerts and concerts for soldiers, programs on state, independent and front-line radio and TV stations etc. – in which I will point out the difference between the concept of musical programs created in keeping with official (state) cultural policy and those which came into being through spontaneous musical life (in taverns, among fighters on the front, etc.);

(3) Particular attention will be paid to the *functions* and *reception* of music in the context of war.

MARRET, Alan (Sydney, Australia)

## Translating Aboriginal Song Texts:
## Skills, Motivations and Audiences

Since 1988 I have been involved in collaborative research with Bobby Lane, a singer of *wangga* from NW Australia. In order to transcribe the texts of these songs the circle of collaboration has recently widened to include Agnes Lippo, a speaker of Baccamal, Ruby Yarrowin, a speaker of Emmi, and Lis Ford (Australian National University), a linguist currently working on these languages. In this paper I will discuss the skills that each collaborator brings to the project and examine their motivations in generating song texts for consumption by a wider Australian audience.

16.6.1993 / 11:30

MARTÍ I PÉREZ, Josep (Barcelona, Spain)

## Die *sardana* als soziokulturelles Phänomen im heutigen Katalonien

Die *sardana* ist der am meisten verbreitete Volkstanz Kataloniens und besitzt noch heute eine unbestreitbar wichtige soziale Relevanz. Alte und junge Leute beherrschen diesen Kreistanz, und heutzutage fällt es immer noch sehr leicht, sowohl in den Städten als auch auf dem Lande *sardana*-Darbietungen anzutreffen. Die *sardana* wird immer von der *copla* begleitet, einer Musikkapelle, die aus elf Musikern und zwölf Instrumenten, die teilweise volkstümlichen Ursprungs sind, besteht. Die choreographische und musikalische Morphologie der gegenwärtig praktizierten *sardana* stammt aus dem 19. Jahrhundert und hat sich aus älteren lokalen Tänzen entwickelt. Ursprünglich wurde die *sardana* nur in einigen Gebieten Nord-Kataloniens getanzt, ab Ende des letzten Jahrhunderts aber verbreitete sie sich rasch über das gesamte katalanische Gebiet.

Es wäre eine Fehleinschätzung, das heutige *sardana*-Tanzen als Folklorismus zu bezeichnen. Zwischen anderen alten Volkstänzen Kataloniens, die auf der Bühne hin und wieder einem Publikum dargeboten werden, und den *sardana*-Kreisen, die sich an Sonntagen oder zu verschiedenen feierlichen Anlässen auf den Straßen bilden, besteht ein großer Unterschied. Die *sardana*-Tänzer betonen mit Stolz, daß die *sardana* für sie keine „Aufführung" ist, sondern daß sie zu ihrem eigenen Vergnügen tanzen. Dennoch wäre die *sardana*, wie sie heute verstanden und praktiziert wird, ohne Berücksichtigung der Dynamik des Phänomens „Folklorismus" nicht zu verstehen.

Zum Verständnis der gegenwärtigen Existenz der *sardana* müssen wir drei Grund- und Hauptmomente in der Diachronie des Tanzes in Betracht ziehen:

(1) seine Existenz als lokaler Tanz in einigen Gebieten Nord-Kataloniens;
(2) seine schnelle Verbreitung in ganz Katalonien zwischen Ende des letzten und Anfang dieses Jahrhunderts;
(3) seine endgültige Verwurzelung als „nationaler Tanz" der Katalanen.

Bis Mitte des 19. Jahrhunderts war die *sardana* als ein lokaler Tanz in einem nicht allzu großen Teilgebiet Nord-Kataloniens verbreitet. Formal gesehen basierte sie zwar im wesentlichen auf örtlichen volkstümlichen Elementen, die Musiker bezogen aber auch musikalische Modeerscheinungen wie neue Rhythmen und beispielsweise Melodien aus der italienischen Oper und aus der *zarzuela* in die musikalische Begleitung mit ein. Charakteristisch für die

*sardana* in dieser Phase war eine schwache Fixierung, sowohl was ihre choreographische und musikalische Form als auch was den Charakter der Aufführungen und die Gestaltung der Musikkapelle anbelangt.

In der zweiten Hälfte des 19. Jahrhunderts begannen einige *sardana*-Kapellen in Barcelona zu spielen, wo sie bis dahin unbekannt gewesen waren. Ihre Ankunft in der Stadt geschah zu einer Zeit, als das regionale katalonische Bewußtsein stark im Anwachsen begriffen war. In gewissen Kreisen der Intellektuellen empfand man es schon damals als Notwendigkeit, auf die Bedeutung des kulturellen Erbes Kataloniens hinzuweisen – nicht nur wegen seines kulturellen Wertes, sondern auch wegen der Möglichkeiten seiner Instrumentalisierung zugunsten des sich zuerst regionalistisch, später nationalistisch entwickelnden Heimatgefühls.

War die *sardana* in den Ortschaften, wo sie entstanden war, schlicht als *ein* Tanz unter anderen angesehen worden, so wurde sie in Barcelona zunächst als „dansa empordanesa“[4] rezipiert und bald darauf unter folkloristischen Gesichtspunkten gesehen. Der damals wachsende Nationalismus, der auf der Suche nach kulturellen Inhalten und kollektiven Identifikationssymbolen war, sah in der Verbreitung der *sardana* eine gute Möglichkeit zum Erreichen seiner Ziele. Jene gesellschaftlichen Kreise, die sich für das Katalanentum stark engagierten, sorgten dafür, daß sich die *sardana* über das ganze Land verbreitete, so daß sie schon im ersten Drittel des 20. Jahrhunderts zum „Tanz der Katalanen“ wurde.

Dieser Wandlungsprozeß des semantischen Gehalts des Tanzes sollte die morphologische Entwicklung der *sardana* stark prägen. Einerseits sollte die *sardana* dem Bild, das sich die Städter von der ländlichen Volkskultur machten, weiterhin treu bleiben, d.h. jegliche formalen Innovationen, die der damaligen Vorstellung des „ethnischen Charakters“ der Musik nicht entsprachen, sollten aus den neuen Kompositionen verbannt werden. Indem die *sardana* Symbolcharakter erhielt, erfolgte andererseits eine starke Festlegung aller ihrer Wesensmerkmale. Ihre choreographische und musikalische Hauptstruktur konnte nicht modifiziert werden, und man verneinte auch jede Weiterentwicklung der *sardana*-Musikkapelle; die Typologie der Aufführungen ist bis heute festgelegt geblieben. Daß die Diffusionskanäle der *sardana* nationalistischer Art waren, ist auch der Grund dafür, daß die gegenwärtige Verbreitung des Tanzes genau den administrativen Grenzen des Landes ent-

4. „Tanz aus Empordà“, einer nördlichen Region Kataloniens, in der die *sardana* zuerst beheimatet war.

spricht: während der nationalistische Gehalt des Tanzes seine schnelle Ausbreitung förderte, verhinderte er andererseits die spontane Überschreitung der Grenzen Kataloniens.

Ohne die starke Ideologie im ethnischen Bewußtsein der Katalanen hätte die *sardana* als ein lebendiger Tanz höchstwahrscheinlich nicht bis in unsere Zeit überlebt. Dieser soziokulturelle Faktor hat aber nicht nur die Weiterexistenz dieses Tanzes ermöglicht, sondern auch seine formale Entwicklung stark beeinflußt.

21.6.1993 / 14:30

MARTINEZ, Silvia (Barcelona, Spain)

## The Music of Barcelona's "Urban Tribes"

This is a presentation of the research in progress on the music of Barcelona's "Urban Tribes." "Urban Tribes" consume a music which circulates off the established commercial circuits. They articulate themselves in social groups in which music plays a primordial role. My research is centered on the metropolitan area of Barcelona and includes the following aspects:

(1) a classification of marginal music, with special attention to those which have a direct connection with the "Urban Tribes;"
(2) an analysis of the production, distribution and consumption of these musics (recording companies, stores, musical gathering places; relationships with parallel industries: clothing, accessories, posters, etc.);
(3) the functioning of these groups: internal organization, common pastime, relationship with the environment.

Finally, an analysis of the roles of music in relation to their social functioning: how thoroughly music territories are delimited, hierarchies established, activities synchronized, etc.

17.6.1993 / 14:30

MARTINS, Bayo (Lagos, Nigeria)

## Highlife Bands of the 1950s and Early 1960s and Their Communicative Structures

The history of Highlife as a musical genre has not yet been given sufficient academic attention. In my paper I want to present a contribution to the reconstruction of Highlife history.

First of all, the kinds of bands preparing the ground for what was later to become Highlife proper are presented, among them the orchestral and dance bands. The survival of local folklore songs in the later Highlife repertoire is documented with a few representative examples. Highlife growth is analyzed as a reflection of the process of the establishment of Nigeria as an independent multiethnic nation. The role of individual musicians in the creation of this musical genre is given adequate recognition.

Special interest is directed towards the changes occurring with interpersonal communication among the artists in comparison to the era preceding colonialism.

22.6.1993 / 9:30

MASSOUDIEH, Mohammad Taghi (Teheran, Iran)

## Mehrstimmigkeit in der persischen Musik

Obwohl die persische Kunst- und Volksmusik grundsätzlich als einstimmige Musik aufzufassen sind, haben sie dennoch einige Formen von Mehrstimmigkeit aufzuweisen. Diese Formen kommen insbesondere bei der Aufführung der religiösen Trauerfeier *taʿzīya* vor. *Taʿzīya* ist die szenische Darstellung der Leidensgeschichte von Imām Ḥusayn, dem Sohn ʿAlī's, der am zehnten Tag des Monats (*ʿāsūrā*) Muḥarram im Jahre 680 im Kampf um das Kalifat in der Schlacht bei Karbela den Märtyrertod erlitten hat. Die gesamte Darstellung des Passionsspiels *taʿzīya* ist mit Gesang und Instrumentalmusik verbunden. Am häufigsten entstehen hierbei Zusammenklänge durch die Überlappung von zwei alternierenden Gesängen.

16.6.1993 / 14:30

MATYAKUBOV, Otanazar (Tashkent, Uzbekistan)

## Traditional Musician and Modern Society: A Case Study of Turgun Alimatov's Creativity

Turgun Alimatov (b. 1921) is a master-virtuoso from Tashkent. He is a *dutar*, *tanbur*, *sato* and violin player. Upon the invitation of the Asian Society of the U.S.A., Turgun Alimatov gave concerts in America in 1991. This was the first performance of this famous musician abroad, and it was a great success.

Alimatov's creativity is a unique phenonemon from several points of view: regarding his ways of thinking, his philosophical views and the different relations of this traditional musician with society. Until now, Turgun Alimatov's work has not been considered as a subject of scientific investigation.

16.6.1993 / 14:30

MEYER, Andreas and Urban BAREIS (Berlin, Germany) **Video**

## Making of Drums Among the Ashanti in Ghana — The Ghana Project 1993 of the Department of Ethnomusicology at the Ethnographical Museum Berlin

The aim of the project was to buy a set of newly made traditional Ashanti drums and to document the process of their creation on video film. The film will be shown together with the instruments of the Ethnographical Museum (Museum für Völkerkunde) Berlin as part of a planned exhibition which will not only present artefacts but also their cultural background.

In January 1993, we visited the brothers Joe and Kwaku Marfo in Adwomakase Kese, a village located ten miles from Mumasi. The brothers belong to an old family of drum makers. We ordered a complete *fontomfrom* set (including a pair of *atumpan* drums), and we filmed the manufacture from the cutting of the tree to the first concert on the drums. We would like to present here some of the most interesting sequences.

17.6.1993 / 16:30

MEYER, Thomas (Berlin, Germany)

## Klangbilder traditioneller Musik in Berlin (Ost)

Der Beitrag berichtet über ein Projekt zur Dokumentation von ausländischer Musik auf dem Gebiet des früheren Ostberlin während des Zeitraums 1989-1992. Als Beitrag zur Erforschung regionaler urbaner Musik (*urban musicology*) stellt das Projekt die Fortführung und Ergänzung der 1988-1989 in Westberlin durchgeführten Dokumentation „Berliner Klangbilder traditioneller Musik" dar. Mit Hilfe eines standardisierten Fragebogens wurden die komplexe Struktur von Musikgruppen, deren Repertoire, Publikum und Beurteilungskriterien von Musik im allgemeinen sowie die Verbreitung ihrer Musik erfaßt. Es erfolgte eine Aufzeichnung von Auftritten mittels Video- und Audioaufnahmegeräten, und einige ausgewählte Musikttitel wurden in einem

einfachen Tonstudio produziert. Als Ergebnis des Projekts soll eine Compact Disc oder Musikkassette mit einem ausführlichen Begleitheft publiziert werden.

Vor der deutschen Wiedervereinigung gab es in Ostberlin relativ wenige Ausländer und damit sehr wenige ausländische Musiker. Ethnische Gemeinschaften mit eigenen kulturellen Strukturen waren nicht vorhanden. Deshalb traten die ausländischen Musiker fast ausschließlich vor deutschem Publikum auf. Die meisten von ihnen waren fest in der deutschen Gesellschaft integriert und arbeiteten mit deutschen Musikern zusammen. Nach der Vereinigung brach das subventionierte Veranstaltungswesen zusammen, was die Existenz vieler freiberuflicher – ausländischer wie deutscher – Musiker in Frage stellte. Zur Zeit bilden sich erst allmählich Kontakte zwischen Ost- und Westberliner Musikern heraus, und auch zwischen den vormals getrennten Musikszenen entwickeln sich immer mehr Berührungspunkte.

Weiterhin wird auf die Problematik von ausländischen Musikern und ihrer Musik in einem fremden soziokulturellen Umfeld eingegangen. Bei den untersuchten Musikgruppen zeigten sich folgende Konstellationen:

(1) Ausländer spielen ihre eigene traditionelle Musik;
(2) Deutsche beschäftigen sich mit einer ihnen zunächst fremden Musikkultur;
(3) Deutsche und Ausländer musizieren gemeinsam.

Die dokumentierten Gruppen und Solisten zeigten unterschiedliche Herangehensweisen an Musik. Im wesentlichen fanden sich folgende Hauptkategorien:

(1) Konzentration auf eine bestimmte Musikrichtung (Fortsetzung oder Weiterentwicklung der Tradition)
(2) Verarbeitung verschiedener musikkultureller Einflüsse (Fusionsmusik).

17.6.1993 / 14:30

MOULIN, Jane Freeman (Honolulu, U.S.A.)

## Chants of Power: Music and Anti-Hegemonic Structures in the Marquesas Islands

The phrase “chants of power” is often used to distinguish between effective and affective chant performance. In Polynesian cultures, certain chants are perceived as possessing the potential for effecting change. Moreover, the *process* of chanting is itself an integral part of that causal relationship.

“Chants of power” is a metaphor for the Marquesan Islanders’ search for cultural identity and recognition. This search takes place in a political and

economic environment that earlier wrenched internal control out of the hands of Marquesans and more recently, carefully guarded this control hundreds of miles away in an unresponsive territorial government. In the Marquesan situation, islanders are literally using chant as a vehicle for accomplishing their cultural, political and economic goals. Their chant is in many ways a chant of power, for it is seeking to effect a change. As such, it demands an exploration both of the process itself and the desired outcome.

Much of the Marquesan search for a separate identity is rooted in Tahitian cultural hegemony. This paper examines the important role that music and dance assume in the struggle for cultural self-determination and the anti-hegemonic structures that Marquesans create and employ in order to safeguard their unique heritage.

16.6.1993 / 16:30

MUSZKALSKA, Bozena (Poznań, Poland)

## Das Phänomen der *nota* in der Geigenmusik in Podhale

In meinem Referat möchte ich einige Ergebnisse der Feldforschungen darstellen, die ich seit einem Jahr in Podhale durchführe. Der Hauptanteil des Repertoires der Geiger und Streichkapellen in dieser Region besteht aus *nota*, in denen das spontan-schöpferische Moment eine relativ große Rolle spielt, was sie von der übrigen polnischen Volksmusik unterscheidet. Ich habe die Absicht, mich mit dem Problem der Improvisation in den *nota* zu befassen, die Eigenschaften herauszufinden, die über die Identität der verschiedenen *nota* entscheiden und Merkmale der individuellen Stile der Musiker zu zeigen. Eine eingehende Analyse werde ich am Beispiel der sogenannten *ozwodna* durchführen, in der der Geiger den größten schöpferischen Einsatz und die höchste Virtuosität zeigt. In meine Ausführungen werde ich auch ältere Materialien einbeziehen, die seit Jahrzehnten in verschiedenen Musiksammlungen publiziert wurden. Auf diese Weise kann man feststellen, wie die sich in Podhale im Laufe der Zeit veränderte soziale Situation und Urbanisationsprozesse die Aufführungspraxis und die Musik selbst beeinflußt haben.

21.6.1993 / 14:30

NAKA Mamiko (Osaka, Japan)

## Intersecting Sounds on the Foreign Settlements in China Around the Dawn of the 20th Century

The influx, mixture and estrangement of Western into Eastern cultures occurred with vigor from the end of the 19th to the beginning of the 20th centuries. After the currents of Sinoism and Japonism, many Westerners streaming into the Far East carried with them music and culture of their own countries. For instance, the Western sound space in the Christian churches including ritual music and concert music was brought into the inside of the settlements where mainly foreigners lived and worked. On these opportunities a limited circle of Chinese people had direct contact with Western music, while Western people experienced the Asian sound space. An examination of the periodical articles then published in Chinese and other languages may help understand how each culture reacted to these sound spaces. By way of differentiating the viewpoints held by the peoples inside and outside of the settlements, the situations of sonic intersections among the different cultures are to be interpretatively reconstructed.

NEUMAN, Daniel (Washington, U.S.A.)

## The World Music Navigator

This will be a demonstration of the World Music Navigator (WMN), a computer-based interactive ethnographic atlas of performance traditions.

From the level of the entire globe to very specific regions, information through the media of articles, videos and databases can be managed with the environment of the atlas.

WMN integrates maps, video, sound, graphic images and textual material to construct a virtual environment for accessing and displaying performance traditions throughout the world. This is done by using vector-based maps (with real-world coordinates), QuickTime digitized video clips of performances, digitized sound, and eventually, hypertext links to a variety of textual, audio and visual information.

A basic assumption of this project is that for textual kinds of materials, books and journals will continue to be the superior media, but that for sound and moving pictures, a computer-based system is the superior medium because of its random access capabilities. (Anyone who has searched for a particular

spot on a recorded tape – i. e., serially coded information – will understand the benefits of virtually instant access of a random access system.) Accordingly, the emphasis in this system is on visual and sound materials with text provided in a more summary fashion, along with information guiding the user to additional reading material.

The actual demonstrations will be held on four consecutive days.

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17.6.1993 / 9:30
18.6.1993 / 9:30
19.6.1993 / 14:30

NILES, Don (Boroko, Papua New Guinea)

## Performance as Promotion and Documentation: Papua New Guinea Music and Dance Abroad

Since at least 1896 at the *Deutsche Kolonial-Ausstellung* in Berlin, Papua New Guineans have been displaying their traditional music and dance to audiences overseas. Subsequent displays have included trade fairs, Pacific festivals of arts, and an Expo.

By necessity, such displays: (1) place performers in an alien environment before a curious, but ignorant, audience, (2) minimalize the performance to only its music, dance, and decorations, and (3) reduce Papua New Guinea's cultural diversity to one or only a few "representative" groups.

Before independence in 1975, such displays could, perhaps, simplistically be interpreted as colonial exploitation, but post-independence continuation of such activities is seen as a vital component of Papua New Guinea's image to the world. Earlier was display for sake of exoticism, therefore support work to "civilize". Now, display is for establishing the individualism of the country and to attract investors.

Consequently, although such displays are superficially meant to expose the onlooker to a bit of Papua New Guinea culture, these presentations are, perhaps, more informative in what they reveal about the motives of the people who sent them. Here, Papua New Guinea performance acquires a new role: exotic display meant to rally support for continued work in colonies, the promotion of tourism, and increased foreign trade and investment interests.

While group performances are, perhaps, the most apparent examples of Papua New Guinea music/dance performance overseas, a number of individual Papua New Guineans went overseas for other reasons, but ended up

recording examples of traditional music during the early part of this century. Such recordings were made of Papua New Guineans in Tanzania, Austria, and Germany and were primarily for the purpose of research.

Both types of overseas performance were (and still are) important in creating an image of Papua New Guineans (the people) and Papua New Guinea (the country) in the minds of overseas audiences. Consequently, comprehending the role of Papua New Guineans overseas is essential to understanding foreign ideas about the country.

16.6.1993 / 16:30

NOLL, William (Cambridge, U.S.A.)

## Revival of a Minstrel Sect in Ukraine

A sect of minstrels has re-emerged in Kiev, Ukraine after a hiatus of fifty years. These musicians perform a music and continue the traditions of the blind minstrels known in Ukrainian as *kobzari* and *lirnyky* after their musical instruments, *kobza* (a plucked lute) and *lira* (hurdy-gurdy).

Up to the early 1920s, minstrel sects were scattered over most of rural Ukraine. Their members were blind musicians who performed in bazaars and villages a repertory consisting of religious songs, heroic epics, and assorted dance tunes. Entry into a sect was controlled by its members. Prominent features of the sects included: an apprenticeship period, examinations by sect leaders, obedience to the sect master, use of a secret language based on the slang of criminals in the Russian Empire, and a performance season from spring to autumn during which they wandered village roads. The minstrels were not beggars, but had homes and families to which they returned in the off-season.

Early in the Soviet period, the minstrels were forbidden by the state to travel and those who continued to do so were sometimes arrested. During the Stalinist repressions, thousands of minstrels were shot or arrested and sent to labor camps. By the 1950s the sects had ceased to exist. Only a handful of minstrels survived into the 1960s and 1970s.

Today a single sect has re-emerged, based on the music and traditions of one person, Hryhory Tkachenko (94 years old), who himself was a student of one of the famous *kobzari* of the early twentieth century. He and his students have taught approximately fifteen people the traditions of the minstrels. About ten of these are active performers and can be seen performing on the streets of urban areas and occasionally in villages as well as in concerts. The unofficial head of the sect is Mykola Budnyk, currently residing in Kiev, while other members are from various cities and villages scattered throughout

Ukraine. They periodically meet in Kiev. None of them is blind, but their instruments, repertory, and lifestyle are based upon those of the older minstrel sects. These are not the *bandura* musicians of the conservatories and music schools which feature a standardized repertory of bland folk songs, a product of the Soviet period, and whose music is available on commercial recordings and marketed as "Ukranian Bandura".

The music of this minstrel sect is not yet available to the public on disc or tape, although some of the sect members have appeared recently on Ukrainian radio and TV, outlets that were largely unavailable to them until the last two years. I conducted fieldwork among these musicians in five research trips to Ukraine between 1989 and 1992.

21.6.1993 / 16:30

NZEWI, Meki (Nsukka, Nigeria)

## Rhythm-Bursters: Musical Cognition and Maturation Among Rural Igbo Children.

This on-going research project which investigates the processes and prospects of the musical creativity of children in an African community is part of an inter-disciplinary research project (painting and musical arts) entitled *The Environmental Aesthetic Arts of the Igbo*, funded by the German Foreign Office.

By the age of eight years, the rhythmic sense of a child growing up in a rural environment is already very acute, and to a degree that often surpasses adult rhythmic expressions in musical situations, even when the child's pitch expression is not fully matured. A reason for this is that the child's creative processes are not inhibited by the constraints of context and stylistic formulae.

One of the most complex polyrhythmic configurations encountered in the Igbo musicaI culture is found in a children's rhythm-quiz game that features both audible and visual polyrhythmic components. The performance, which welcomes joint participation by children between the ages of six and fourteen, develops the child's rhythmic cognition and acuity in a complex rhythm-dance routine that provides hilarious recreation for participants and audience. This paper will discuss the nature and process of acquiring complex rhythm expressiveness exemplified by this very popular audio-visual rhythm game.

16.6.1993 / 16:30

OKU, Shinobu (Wakayama, Japan)

## Changes of Traditional Elements in Japanese Music Through the Reception of Western Music

How do traditional elements change under the influence of another music culture? In this paper, I would like to focus on the changes of pitches and intervals in *koto* performances in Japan, where western music has been intensively accepted. The main points are as follows:

1. pitch of the standard note *(Kyuh)*
2. perfect intervals
3. semi-tones fixed by bridges ( *Ji)*
4. additional whole- and semi-tones produced by pushing down on the strings (*Oshite)*

Pitches in *koto* performances recorded over the past 100 years have been acoustically measured and examined. Processes of the changes – when and how traditional pitches and intervals have been transformed into westernized tempered ones – will be discussed.

19.6.1993 / 14:30

den OTTER, Elisabeth (Amsterdam, The Netherlands)

## Total Theatre: A Malian Masquerade

Music, dance and theatre are expressions of cultural identity. Through them people find ways of communicating – verbally or nonverbally – what is important to them, and of establishing a feeling of togetherness, of "communitas".

The concept "total theatre" is used to indicate various forms of communication – spoken language, music and song, dance, puppets, masks and make-up, gestures, and costumes – joined to express, reinforce and transmit the ideas and values of a group of people. In most non-western cultures a number of these forces are used at the same time, with the public participating as well.

Total theatre provides the context for an exploration of the cultural identity of a group, in this case the Bamana (Bambara) of Markala in Mali (West Africa). Once a year they celebrate their masquerade, a combination of music, song, dance, masks and puppets. This masquerade will be described and analysed as an expression of "communitas" and cultural identity.

The annual festival of Kerango, a quarter of Markala, takes place around the end of May or beginning of June, prior to the rainy season which is the planting season for the agriculturists and which signals the rise of the rivers and the recommencement of fishing activities for fishing groups. Music, song, dance, masked dance and large animal puppets all form part of the festival; therefore, the term "total theatre" may well be applied to it.

The performances are organized into two parts: a prologue and the puppet drama. The prologue consists of youth association dances: circle dances and acrobatic dance competitions among males. The puppet drama is organized into a series of discrete puppet sequences which are separated by short intervals of song and dance.

Lead singers and women's chorus accompany the puppets and masks with song throughout their performances. The songs are intended to flatter the characters, to heighten their prestige, and to move the dancers to action.

The female chorus keeps time with wooden clappers and calabash rattles. The characters are announced by a man playing an antelope-horn, and accompanied by a man playing a handbell to guide them. The performers are not professionals; they belong to the youth association of the Bamana living in the Kerango-quarter of Markala.

The music is performed mainly on drums: a large wooden kettledrum *chun*, and various cylindrical drums, *bongolo* and *ganga*.

21.6.1993 / 16:30

PARTO, F. X. Suhardjo (Yogyakarta, Indonesia)

*Kentrung*: An Islamic Folk Genre in the Islamization of Java in the 16th Century

Though there are a number of Islamic folk genres due to the Islamization of Java and Sumatra, there may be no such thing as an artistic spearhead in the Islamization of Sumatra in the 13th century, two centuries earlier than the conversion of the majority of Javanese to Islam. The effort of "abolishing 'profane time' and situating man in an eternal cultural setting for the spreading of Hinduism" must have been the key for many centuries prevailing over oral tradition in Java. Though there were three streams of cultural traditions in 16th century Java in the context of court tradition, there are only two sources on aesthetic ideas in Javanese *gamelan*. Historically speaking, the first bases of Moslem traders in 16th century Java were Tuban and Surabaya, whereas Tuban was the only Islamic-Javanese kingdom in East Java with *kentrung*, an Islamic folk genre in the Islamization of Java. It was a means of converting the Hindu-Javanese, who still lived in the artistic enchantment of *gamelan* tradition.

18.6.1993 / 16:30

PELINSKI, Ramón (Barcelona, Spain) **Video**

Ritual Dancing in a Reinvented Pilgrimage

This video shows the reenactment of a pilgrimage which used to take place in a Valentian village and had been "lost" since 1943. In its "reinvention" in 1989, the traditional "Warrior's dance" is shown in the original context of a religious ritual. The reenactment of the pilgrimage and the realization of a video was an idea of the peasants.

18.6.1993 / 16:30

PELINSKI, Ramón (Barcelona, Spain)

From Folklore to Folklorism:
The "Warrior's Dance" of La Todolella

The purpose of my paper is to show that the transition from folklore to folklorism (or from tradition to traditionalism) can be a complex process of

meaning negociation and reinterpretation, in which most of the meanings of the original cultural context are kept, although transformed (= "aufgehoben"), in the setting of folklorism.

My contention is illustrated by the "Warrior's dance" of the village La Todolella (Prov. of Castellón, Valencia, Spain), the evolution of which I have followed for the last 27 years.

In this span of time, the region in question has undergone deep transformations, as shown in political, socio-economic, demographic, technologic, mediatic and musical changes.

The interaction of these various change processes and their particular purport on the "Warrior's dance" can partly explain how changes registered

- in the internal functioning system of the dancer's group;
- in the passage from "pure" orality to a mediatised one and to (music) writing;
- in the transition from a "local micromusic" to a "regional" one;
- in the "musical occasions" (from religious processions to shows for tourists)
- in the structuring of public representations;
- and, finally, in the choreo-musical structure itself,

symbolise the transformations endured by the community. Indeed, performers, public and politicians reinforce and reinterpret the traditional meanings of an expression of cultural identity in a new socio-cultural context.

19.6.1993 / 9:30

PENNANEN, Risto Pekka (Tampere, Finland)

## Acculturation in Bosnian Sufi Music

As elsewhere in the Islamic world, there are Sufi mystics in Sarajevo, the capital of Bosnia-Hercegovina. Sarajevo dervishes regard *ilahija* hymns as the most important genre of sacred chanting, next to the recitation of the Koran.

My paper consists of the musical analysis of an *ilahija* "Serveri ser" or "Ja Mevlana," known both in Turkey and in Sarajevo. Paradigmatic analysis reveals the few simple basic motives that are used for the melody. Basically, the melodic deep structure depends on the *makam* or modal composition rules. The Bosnian variant is, however, more scale-like than the *makam*-based Turkish variant. On the other hand, Sarajevo dervishes use unexpected variations of the rhythm mode.

The musical culture of the Sarajevo dervishes is a fusion, which reflects the cultural position of Bosnia between Anatolia and Central Europe. This fusion has elements taken from local, Turkish and Western European culture. The material for this study was collected in Sarajevo and Istanbul in 1987-1991.

18.6.1993 / 14:30

PESEK, Albinca (Maribor, Slovenia)

## The Development of a Multicultural Approach in Pre-school Music Education in Slovenia

Within the former Yugoslav federation, music education in Slovenia was based on musical traditions of Slovenia and the other parts of Yugoslavia. Being recognized as an independent state, Slovenia tends to integrate itself according to European integrational processes. This is reflected in the development of a new educational system characterized by the introduction of a worldwide multicultural approach.

The core of my presentation will be based on my own experiment in the field of pre-school music education, which includes simultaneous work with the five-year-old children and their parents. One of the principal objectives of this experiment is to establish the concepts and tolerance to different musical styles and cultures. The results of the experiment will be illustrated by video footage and slides.

16.6.1993 / 16:30

PETROSSIAN, Emma (Yerevan, Armenia)

## Musical Instruments and Dance in the Iconography of Medieval Armenian Manuscripts

In the Armenian manuscripts of the Middle Ages there are many iconographic representations of dance and musical instruments; usually, dancers and musicians are painted on the margins of manuscripts or as a sign-capital letter and/or sentence.

There are many idiophone musical instruments (different forms of bells, *castagetties*), membranophones (*litaures*, drums, *duphs*), wooden wind instruments (pipes, horns, *zurna*, *aulos*), stringed instruments (lyre, lute, *tamboura*, *vin*, *kjamancha*).

There are many images of dancing men and women, painted in a dance pose. Many of them are in mask; in the Medieval Ages, it was very popular to

dance in masks of goats, bulls, monkeys, bears, wolves, birds and fantasy beings. There are many scenes of acrobatics performed by naked and half-naked dancing women. All miniatures are on the margins of The Gospel, but they are not illustrations of text and have no connection with it: in my opinion these miniatures of dance and music are signs of the traditional performances of pagan ritual and folk theater.

21.6.1993 / 9:30

PETTAN, Svanibor (Zagreb, Croatia)

## Gypsy Musicians and Political Turbulence in Kosovo: Strategies for Survival

A trend opposite to European integration is the disintegration of countries such as Yugoslavia. Prior to the escalation of the political tension in Kosovo, a province of former Yugoslavia, many Gypsies served as professional musicians for the Kosovo's multi-ethnic population. They created the basic repertory acceptable for Albanians, Serbs, ethnic Muslims, Montenegrins, Turks, Croats and Gypsies, regardless of the differences among their musical culture. Presently, Gypsy musicians are forced by their patrons to adjust their repertoires and instrumentation to the specific needs of each ethnic group. These conditions challenge the aspect of *universality* which is, in the Gypsies' own words, central to their musicianship. Non-Gypsy ensembles are competing with Gypsies for the market now divided by ethnic lines.

This paper is based on my current fieldwork in Kosovo.

18.6.1993 / 9:30

QUIGLEY, Colin (Los Angeles, U.S.A.)

## Contradancing in Los Angeles: The Making of An Urban "Micro-Music"

Contradancing in Los Angeles represents an increasingly important phenomenon for traditional music and dance in the modern world, the local construction of a "micro" musical tradition by a small number of individuals who identify with a widely dispersed affinity group. This group exists much as an electronic-mail network does, through nearly instantaneous yet insubstantial technological and media bonds; I borrow my terms from Mark Slobin (*Ethnomusicology*, Vol. 36, 1992, No. 1) and metaphor from Barbara Kirshenblatt-Gimblett's Presidential Address to the American Folklore Society (Jacksonville, FL 1992). This paper explores the dynamics of contradancing as a system within which participants maintain and transform "tradition." The development of this genre of "folk dancing" in Los Angeles is set within the larger history of its revival since the early 1970s. Analysis of interviews with dance leaders, callers, musicians, and dancers, video recordings of dance events, and reports from a student research team addresses the processes of group formation and representation which shape this micro-tradition's many local manifestations.

21.6.1993 / 16:30

RĂDULESCU, Speranţa (Bucharest, Romania)

## Direct and Mediate Consequences of the Political Changes in the Romanians' Peasant Musical Culture

Though generally slow in reacting, Romanian peasant music underwent perceptible changes after the political events of 1989. Some are a prolongation and a more marked emphasis laid on previous trends ("suburbanization" of peasant music, mutual contamination of local styles and repertoires, "concoction" and /or adaption of political texts to topical events). Others seem to be prevailingly determined by recent political changes. Thus, populist bolshevism assiduously promoted huge folklore festivals, in which numerous peasants participated (under compulsion, but also with pleasure). When some festivals were suppressed, numerous people who used to perform in traditional contexts kept silent *especially* to prepare for their appearance on the stage. Then, the music "market" was flooded with records and cassettes including suburban folklore pieces of uncertain origin and value, officially banned until not long ago and now listened to with delight by peasants. As a reaction, some peasants clearly reject them, turning their attention almost ostentatiously to older traditional music of the native village. Noticing other changes too, I am going to deal with them briefly and avoid assigning exclusively political motivations to them.

21.6.1993 / 9:30

RAHKONEN, Carl (Indiana, U.S.A.)

## Pan-Ethnic Polkas in Pennsylvania

Western Pennsylvania has long been known as an area of coal mining and steel production. During the 19th century, these industries drew tens of thousands of European immigrant workers, who brought with them cultural, musical and religious traditions which still survive today.

This paper focuses on the "Jerry Intihar Ensemble," a polka band which performs more than 100 engagements a year around Johnstown, Pennsylvania. The band consists of Intihar, playing piano accordion, Larry Putorek playing drums, Larry Demetro playing piano accordion and guitar, and Demetro's son Bud playing banjo and guitar. Intihar sings lead vocals, with Putorek and Demetro singing backup vocals. Because of its instrumentation, the group is

regarded primarily as a Slovenian band, but they perform Polish, German, Italian, Greek, Irish and Mexican pieces as well. They sing primarily in English, but also in Slovenian and Polish.

The repertoire of the band reflects the ethnic make-up of their audiences. They perform a variety of pieces which can be appreciated by all, regardless of ethnic background. This has the overall effect of uniting their audience despite their various backgrounds. Individual ethnicity becomes something which can be appreciated by everyone in a context of pan-ethnicity.

18.6.1993 / 16:30

RASMUSSEN, Anne (Austin, U.S.A.)

## Recording Identities: Transnational Music Media in the Arab Diaspora

The concept, advanced by Benedict Anderson (1983), that the advent of "print capitalism" served to connect and collect people into "imagined communities" is useful for the study of music media and immigrant communities. For example, since the availability of early music recording technology in the first decades of this century, the transnational transfer of Arab music – recorded first on 78 r.p.m. and long playing discs, and later on cassettes and CDs – has been collapsing distance and shaping notions of nation, culture, and identity among performers and audiences of Arab music in the United States. There is vast scholarship on the recording industry and its effect on economics, aesthetics, and practice in various musical domains. This effort belongs in an emerging literature in ethnomusicology and cultural studies that focuses on small communities, ethnic and immigrant groups and their use of recording technology. Based on research concerning the historical and contemporary use of mediated music by Arab Americans and on new fieldwork among a few recordings artists of the Arab Diaspora, this paper represents an inquiry into the negotiation of multiple identities through music sound as it has been and continues to be presented and preserved on 78s and CDs.

17.6.1993 / 16:30

RAUCHE, Anthony T. (West Hartford, U.S.A.)

## Economic Viability and Selective Ethnicity: Italian Musical Culture in Hartford, Connecticut, U.S.A.

This paper examines how musicians identified within the Italian American community of Hartford, Connecticut, responded to the challenges they experienced in American urban life from 1905-1985; namely, how they manipulated ethnic identity in order to maintain economic viability. The growth of an Italian presence in the musical life of the city of Hartford, with its significant emphasis on professional status for Italian musicians and teachers, was reflected by the number of Italian bands, music instruction by Italians, music stores owned by Italians, and Italians becoming respected professionals as members of the city's symphony orchestra, opera productions, and radio broadcasts.

The data suggest that ethnic identity and ethnicity are always in a state of change, subjected to re-interpretation and re-evaluation by members of this community. The importance of economic viability, and its associated attributes of community respectability and acceptance, has been one of the most compelling factors in the thinking of the musicians interviewed. Additionally, the conclusions offer a presentation and an interpretation of the term "selective ethnicity," which describes the adaptive process by which these musicians have thought of themselves as Italians and Italian Americans in contemporary American culture.

17.6.1993 / 16:30

REES, Helen (Pittsburgh, U.S.A.)

## The Individual Factor: The Perceived Importance of the Individual in the Maintenance and Development of a Chinese Ensemble Tradition

The *dongjing* music societies prevalent among wealthy members of the Naxi national minority of Yunnan Province have for at least the last 150 years cultivated a musical ensemble tradition closely allied to the Taoist cult of Wenchang. The tradition's religious and social affiliations have made it a natural target for the many anti-superstition and anti-bourgeois movements of the last 80 years; to adopt Rice's formulation in his article "Toward the Remodelling of Ethnomusicology" (*Ethnomusicology*, Fall 1987:469-488), the

processes of historical construction and social maintenance, and indeed, those of destruction and renewal, may refer to China's political and social upheavals this century.

Yet to the carriers of the tradition, it is individuals who bear the main responsibility for its maintenance, transmission and development. This paper examines both the perceptions of indigenous musicians in this regard and also those of a new audience, namely the foreign tourists who since 1988 have paid to hear the music, and for whose benefit there has been a conscious deification of individual "stars" among the performers.

22.6.1993 / 9:30

REINHARD, Ursula (Berlin, Germany)

## Gebote und Verbote in der türkischen Musik

Überall in der Welt, sei es in gesellschaftlich-politischen Staatssystemen, sei es in Städten, Dörfern oder innerhalb von Familienverbänden, wird die Musik „gelenkt". Es bestehen von der Tradition her „Gebote und Verbote", das heißt, es gibt in kleinem Rahmen Anweisungen und Richtlinien, und im großen moralische Gebote, aber auch Machteinsprüche bis zu Gesetzesvorschriften, die – wenn sie übertreten werden – zu Ächtung, Gefängnis, ja zur Todesstrafe führen können.

Diesen Tatbestand möchte ich am Beispiel der türkischen Musikgeschichte erläutern. Ich werde mit der vorislamischen Zeit beginnen und dann die Verbote der Musik von Seiten des sunnitischen Islam herausarbeiten, der bis zu Zeiten Atatürks Staatsreligion war. Dagegen standen seit der Schia die in der Türkei anders als in Persien strukturierten schiitischen Religionsrichtungen. Sie forderten im Gegensatz zu den Sunniten die Ausgestaltung ihrer Zeremonien mit Gesang, Instrumentalmusik und kultischen Tänzen. Dasselbe fand und findet in den sufistischen Orden statt, zum Beispiel bei den Tanzenden Derwischen und anderen. Dort aber wurde es aufgrund der Sympathien und Anordnungen der Osmanischen Sultane geduldet. In Zusammenhang damit wurde auch die weltliche Kunstmusik gefördert. Eine Mittlerrolle spielten die Militärmusiker *mehterhane*, die zeitweise als treue Anhänger der Herrscher, teilweise aber wegen ihrer revolutionären Neigungen mit Mißtrauen beobachtet und schließlich im 19. Jahrhundert auf allerhöchsten Befehl vernichtet wurden.

Seit der Zeit Atatürks ist die musikalische Tradition gespalten. Dieser Staatsmann befahl, die türkische Musik nach Europa hin auszurichten. Zu diesem Zweck wurden europäische Musiker, unter anderem Hindemith, nach

Ankara berufen. Deren schriftliche „Vorschläge für den Aufbau des türkischen Musiklebens“, die zu Vorschriften erhoben wurden, schufen für einige Jahrzehnte durchgreifende Veränderungen.

Wie in unserer Zeit Musik manipuliert wird, sei es durch Gebote oder Verbote, will ich an Hand persönlicher Erfahrungen und Beobachtungen in den letzten 30 Jahren herausarbeiten.

15.6.1993 / 14:30

REYNOLDS, William C. (Egtved, Denmark)

## Some Ethical Problems Raised by the Cross-Cultural Tracing of Dance Evolution

Dance is naturally viewed by groups of people as highly valuable cultural property. Dance history, however, often detects that dances have their origin in neighboring political areas. Research which points out such transmission inevitably devalues cultural pride. This effect is increased when political tensions, both present and historical, exist between the receiving and transmitting countries. These tensions create an ethical dilemma for dance ethnology – how can historical facts be presented without harming cultural pride?

A characteristic example of this dilemma is the relationship between Danish and German folk dance. The great majority of Danish dances can be traced to German originals. However, a long history of conflict, reflected in fluctuating borders and mixed populations and most recently seen in the occupation of World War II, remains ingrained in the Danish consciousness. In addition, the natural imbalance between a very large, economically powerful country (80 million) and a very small one (5 million) further leads to the psychology of defiant cultural independence on the part of the small country. The recent Danish vote to decline the Maastricht treaty was based primarily on fear of an all too dominant Germany, both economically and culturally.

In spite of long frozen attitudes towards Germany, the fall of the Berlin Wall in 1989 had noticeable effects on the Danish attitude towards Germany, both socially and culturally. Within folk music and dance the first sign of cultural defrost was the first *Wading Sea Festival*, held in 1989. This festival brought together dance groups from Denmark, Germany and Netherlands, all from the western seaboard region. Surprise, and indeed pleasure, was the result of the discovery that the dance cultures of all three countries are closely related.

22.6.1993 / 9:30

RODRÍGUEZ, Olavo Alén (Havana, Cuba)

Ethnomusicological Research in Cuba Today

The paper will discuss the development of ethnomusicology in Cuba after Argeliers Leon's death (February 22, 1991). It will concentrate on new lines which are open to ethnomusicology now, and it will provide information about some Cuban institutions where ethnomusicological research is carried on:

- Centro de Investigación y Desarollo de la Música Cubana;
- Museo Nacional de la Música;
- Centro de Información, Documentación e Investigación Odilio Urfé;
- Casa de las Américas;
- Instituto Superior de Arte.

Ethnomusicological books which have been published recently and books which are presently in the publishing process as well as new records on traditional music in Cuba will be introduced.

18.6.1993 / 14:30

RONSTRÖM, Owe (Stockholm, Sweden)

"I'm old and I'm proud!" Music, Dance and the Ethnification of Senior Citizens in Sweden

From having been an interest group striving for better economical conditions during the 1980s, the senior citizens in Sweden have become more and more culturalized, i.e., they have simultaneously been ascribed and themselves developed "a culture of their own". To a large extent, this "senior culture" has been modelled upon ethnic cultures. When the senior citizens display their collective culture publicly, they make use of the same activities and forms that the ethnic groups in Sweden have long been using. They dance their specific "senior folk dances" to a specific type of "senior music," wearing a recently developed "senior folk costume," etc. This means that the senior citizens become increasingly similar to a "folk" or an ethnic group, and thus affected by all the connotations implied in these widely used concepts. As I see it, this development of a "senior citizens culture" in Sweden is but one part of a

widespread “ethnification” of social groups and categories, which, in turn, has lead to the development of notion of “multicultural societies,” consisting of an ever-increasing number of separate groups, all with their own cultures.

21.6.1993 / 11:00

ROSSEN, Jane Mink (Copenhagen, Denmark)

## Cultural Patternings of Verbal Themes in Danish Folk Poetry

As a newcomer to Denmark from the U.S. in 1961, I participated in the folk music revival of that period, which was an in-depth cross-cultural experience. Thorkild Knudsen, of the Danish Folklore Archives, met regularly with young performers and encouraged them to seek out older singers in the provinces, from whom they learned folk songs. The songs I heard (sung by Benny Holst and Ceasar, among others) impressed me with their erotic content, which was not part of the tradition I learned in the U.S. during the 1950s, when I participated intensively in the folk music revival. In this paper, I note the differences in attitudes between the two countries, and attempt to correlate the attitudes with the behavioral norms held in each country.

19.6.1993 / 9:30

SAETHER, Eva (Lund, Sweden)

## Educating Swedish Music Teachers in Gambia — In Search of a Model for Multicultural Music Education.

In spring 1992, Musikhögskolan i Malmö (MHM) sent four students (future music teachers) to Gambia. They spent three intensive weeks studing *kora* playing, Wolof drumming and Fula songs. Their teachers were oustanding traditional musicians from Gambia, full of orally transmitted pedagogics and methods. The meetings proved to be a challenge for both sides.

The challenge continues. In spring 1993, MHM, in connection with the Department of Musicology, Oslo (dr Tellef Kvifte), will send a new group of students to Gambia, which will be followed by two more groups within the project "Higher music education in a multicultural society."

The paper to be discussed at the Berlin conference will concentrate on what effects this pilot course has had on three different levels:

1. What do the students learn in Gambia?
2. What do we learn from studying the students?
3. What does teaching Nordic students mean to the Gambian musicians?

18.6.1993 / 9:30

SAKATA, Hiromi Lorraine (Seattle, U.S.A.)

## The Sacred and the Profane: The Dual Nature of *qawwali*

*Qawwali* is the musical expression of Sufi poetry in South Asia, a form of devotion that conveys mystic, religious songs in a manner that is intended to make the listeners more receptive to understanding the message of the songs. This traditional, spiritual genre has undergone a dramatic transformation that now allows its presentation as a secular, concert genre as well as a popular, commercial genre both inside and outside of Pakistan.

This paper explains how such a traditional spiritual genre manages to retain its spiritual identity even in the secular-popular spheres. The paper will be illustrated with audio and video examples of Pakistan's most eminent *qawwal*, Nusrat Fateh Ali Khan.

19.6.1993 / 14:30

SCHIMMELPENNINCK, Antoinet and Frank KOUWENHOVEN (Leiden, The Netherlands)

## The "Formulism" and Scales in Folk Songs

Chinese folk song is a living tradition of vast proportions, but for many years it has been neglected in Western ethnomusicology. This paper focuses on certain aspects of *shan'ge*, a rural type of folk songs in the Wu area in southern Jiangsu Province (near Shanghai). Several village districts in this area appear to have only one or a very small number of local *shan'ge* melodies. Each singer adopts his own version of such a local melody. The melodies of various regions are interrelated and frequently form tune families.

Both texts and melodies of the *shan'ge* in the Wu area show a strong reliance on small patchwork elements, i.e., short phrases and motifs which constantly recur and function as essential building-stones of the textual and melodic repertory. The "patchwork" or formulaic nature of the melodies is a key principle not only of these local songs but of Chinese folk songs in general. In fact, their "formulaicity" and their remarkable "monothematism" appear to be characteristic for many other genres of Chinese music and shed an interesting light on the nature of Chinese music in general. In this double lecture, the role of patchwork elements (F. Kouwenhoven) and of tune-family relationships (A. Schimmelpenninck) in folk song will be examined with the help of music notations, recorded examples (tape, video, slides, overhead) and live demonstrations, with brief reference to other fields of Chinese music.

Antoinet Schimmelpenninck (Centre for Non-Western Studies, Leiden University) is a Sinologist who has been collecting folk songs in China since 1986. The presentation is partly based on the results of her latest fieldwork in Jiangsu (April 1992). Frank Kouwenhoven is secretary of the CHIME Foundation (The European Foundation for Chinese Music Research). He has cooperated with Antoinet Schimmelpenninck for many years.

17.6.1993 / 14:30

SCHMIDHOFER, August and Michael WEBER (Vienna, Austria)

## Pauperization and Revival: Examples from Madagascar

Madagascar is a country which is characterized by pauperization of the people in general. Based on field trips, especially to the northwestern province named Mahajanga, our paper will deal with changes of technology and repertoires. In the common view, European colonization resulted in the disappearing of

instruments, e. g., the violin displaced the stick zither and the accordion supplanted the *valiha* and the box-typed zither. But in the last 20 years, since the retreat of the French, a revival of the old traditions can be seen. For instance the old zither has become widespread because of the following reasons: (1) the *valiha* has been chosen as a kind of national instrument; (2) the European-made accordion is a victim of pauperization and loss of technology, and its function has passed over to the zither; (3) since the violin is produced locally, the stick zither was not revived. This movement was possible because of the domination of "vocal themes" in the music for instruments. In addition, you can observe a decline of radio sets and gramophones in the countryside and the ruin of streets and cars and the loss of replacement parts. Therefore, the music of private entertainment has increased rapidly and led to a new prosperity of unforgotten traditions like the musical bow and the xylophone. This development will be demonstrated on the coastal village of Soalala and its hinterland.

22.6.1993 / 14:30

SPOHR-RASSIDAKIS, Agni (Zurich, Switzerland)

## Die vokale kretische Volksmusik aus einem anderen Blickwinkel: Einige Bemerkungen zur singenden Frau auf Kreta (Griechenland)

In den Jahren 1987-88 sammelte ich umfangreiches Material auf Kreta und benutzte als Informanten ausschließlich Frauen. Sie sangen allerdings nicht ausschließlich „Frauenlieder" (solche, die traditionsgemäß den Frauen zugeschrieben werden), sondern sehr viel anderes, das auch für Männer denkbar wäre, aus deren Repertoire aber zugunsten der sehr populären Tanzmelodien und *mandinàdhes* (improvisierte Zweizeiler) verbannt worden ist. Auch letztere werden von Frauen gesungen, jedoch ohne die obligate Instrumentalbegleitung, da sich das Spielen von Instrumenten – mindestens bis in jüngste Zeit – nur für die Männer schickte.

Dieses, das ganze Spektrum der kretischen Volksmusik umfassende Material steht im Zentrum meiner Forschung: es sollen für einmal nicht die musizierenden Männer als Maßstab für die Erforschung der kretischen Volksmusik gelten.

18.6.1993 / 16:30

STĘSZEWSKI, Jan (Warsaw, Poland)

## Theorienreduktion in der Ethnomusikologie

Anhand von Analyse der ethnomusikologischen Theorien kann die charakteristische Beschaffenheit unserer Disziplin aufgezeigt werden, sowohl hinsichtlich ihrer Methodologie (interdisziplinäre Beziehungen, Art der Begründungen usf.) als auch hinsichtlich der Aufgaben, die noch vor ihr stehen.

Ein methodisch noch nicht untersuchter Aspekt der Ethnomusikologie ist die Reduktion ihrer Theorien. In der metatheoretischen Terminologie wird als Theorienreduktion das Zurückführen einer Theorie auf eine andere bezeichnet, und sie nimmt in der allgemeinen Methodologie eine wichtige, wenn auch eine umstrittene Rolle ein. Die Geschichte der ethnomusikologischen Theorien liefert wichtige Beispiele der Theorienreduktion und ein breites Spektrum der reduzierenden Theorien, die größtenteils nicht als Musiktheorien gemeint waren. Dies führte dazu, daß man sich oft der sogenannten „bridge laws" bediente, um die „Ungereimheiten" der allgemeineren Theorie mit spezifischen musikalischen Gegebenheiten zu überbrücken.

Als ein Beispiel der erwähnten Problematik scheint die Arbeit „Das europäische Volkslied" (1939) von Werner Danckert gut geeignet zu sein.

21.6.1993 / 14:30

STUBINGTON, Jill and Peter DUNBAR-HALL
(Kensington, Australia)

## Yothu Yindi's "Treaty": Ganma in Music

"Treaty" is discussed in the context of Australian Aboriginal popular music. It is part of a growing body of Australian Aboriginal music which uses contemporary rock music forms. It is also an example of *djatpangarri*, a form of Aboriginal popular music from north-east Arnhem Land. The text of the song refers to the attempts made at the time of the Australian Bi-Centennial to discuss a formal reconciliation, a "treaty" between Aboriginal Australians and non-Aboriginal Australians. The attempts came to nothing, but the song text urges that such an agreement is highly necessary. The musical form of the song, using both Western popular music forms and Yolngu popular music forms, is an example of the kind of oneness that is being promoted. The paper is illustrated by a video recording.

17.6.1993 / 11:30

SUCHY, Stephan (Vienna, Austria)

## Nights of Sociability in Vienna

Vienna is the residence of many people who are descended from Arab countries. As different as their home countries, they also belong to different strata in the social hierarchy. Living in Vienna as diplomat, expatriate, foreign worker, immigrant, refugee or student, their social status opens a variety of ways of dealing with music. You cannot observe just one milieu which is representative of the music of Vienna's Arab population.

In a long-term project, the attempt was undertaken to work out the different features in musical practice. Actually the field study wants to make many significant contexts visible in which all Arabic music is situated. It is one main target to disclose the interdependence between the realized music and the surroundings that allow the realization. In addition to this it can be pointed out how the individuals use music in their struggle of protecting their own identity.

Field work in some Arab countries, information about the distribution system of recorded Arabic music in Vienna and a report concerning the possibilities of studying Arabic music in Vienna complete the research. The paper will sum up the most relevant arguments.

22.6.1993 / 11:30

SUZUKEI, Valentina (Kyzyl, Tuva, Russia)

## Musical Instruments and Instrumental Music of the Tuvinians

In the historical past, the traditional musical instruments of the Tuvinians were widespread and had a variety of different forms. But in spite of this fact, they have not been an object of special scientific investigation until recent times. Only 13 instruments were known through descriptions of historians, ethnographers and musicologists. Field investigations of the last years have shown that there are more than 40 instruments in the Tuvinian instrumental collection.

There are three main groups of Tuvinian musical instruments. The first group represents ritual (shamanistic or lamaistic) instruments. The second group consists of mobile elements of Tuvinian instrumental legacy. They used to have an active function in traditional economic activities – cattle-breeding, hunting and agriculture – and were usually made from thin trunks, stems, branches and leaves of plants. Such instruments as *demir-khomus, kuluzun-*

*khomus* (idiophones), *igil*, *byzaanchy*, *doshpuluur*, *chanzy*, *chadagan* (chordophones), *shoor*, *limbi* (aerophones) and others belong to the third group. They represent the stable layer of the instrumental collection.

The instrumental music of the Tuvinians is of special interest for scientific investigation. It is characterized by a brightly expressed and constantly repeated drone-overtone organization. This specific type of sound organization means that overtones are used in melodies against the background of a main sound, the drone. Drone-overtone organization is also characteristic of all throat-singing styles which are known as a famous and original peculiarity of Tuvinian traditional music. With the help of two-lined graphic depiction in which the overtones are fixed on the higher staff and the drone on the lower one, we can see that there is a specific stylistic interrelationship between the *khoomei* art and instrumental music. This fact points to the possibility of considering Tuvinian singing as a pure instrumental art.

Tuvinian drone-overtone instrumental music has its own specific system of inner organization which has not yet been investigated. In her paper, the author will discuss the specific features of Tuvinian instrumental music in detail.

17.6.1993 / 16:30

TAKIZAWA Tatsuko (Tokyo, Japan) Video

## Solmisation in Japanese Music — A Purpose of Video Producing in *shouga*

In 1991, we produced a video of *shouga*, which includes the genre, *noh-hayshi*, *nagauta-hayashi* (background music of *kabuki*), *koto* and *matsuri-bayashi* (festival music). *Shouga* is a kind of solmisation in the style of Japanese traditional and folk music. It is used only while training, and is orally transmitted, even where there is a literal notation. Most types of Japanese music (traditional and folk style) have their own kind of *shouga*. We produced four genre's *shouga* as a trial. The exposition of *shouga* in a video has never been done. It is very seldom revealed, compared to the stage rendition, as it is used only while learning the music by heart.

The seminar for ASEAN (Association of Southeast Asian Nations) and the Japanese Music Educators Association urged us to produce materials for music education, which we considered in order to cultivate similar materials for each countries' music education.

21.6.1993 / 16:30

TANSUG, Fesa (Baltimore, U.S.A.)

## Rural-Urban Migration and Popular Music: A Case Study from Istanbul, Turkey

The migration of large numbers of Turkish agricultural workers from rural areas to industrial cities, both in Turkey and in other European/North American countries has had considerable impact on Turkish culture and music. Since the 1950s, the migration of thousands of villagers to the industrial belt of Istanbul has affected many aspects of life in rural areas, as well as in the cities as a result of the demands of the new, non-agricultural work. *Arabesk*, an urban popular genre, clearly illustrates the impact of internal migration on traditional Turkish music. Although censorship controls have denied access of *arabesk* to state radio and television broadcasts, the recording and film industries have contributed in a major way to its popularity and to the emergence of other new forms of commercial music.

This paper will discuss the impact of migration from rural Anatolia to the industrial belt of Istanbul on mass culture and music concepts, as well as the

issues of political sponsorship and censorship in Turkey which have affected *arabesk* and the process of change. Particular attention will be given to the relationship between *arabesk* music and cultural identity.

22.6.1993 / 11:30

TIAN Lian-Tao (Beijing, People's Republic of China)

## An Investigation of the Folk Music of Tibetans in China

In China, Tibetans inhabit the provinces of Tibet (Xizhang), Sichuan, Qinghai, Yunnan and Gansu. There are three Tibetan dialect areas, i.e., Dbusgtsang, Kham, and Amdo.

Tibetan traditional music includes folk music, religious music and court music. There are many genres of folk music and the repertory is both rich and varied.

The main points of this paper are the following:

1. The classification of Tibetan folk music into five categories: (1) folk song, (2) dance music, (3) instrumental music, (4) narrative music, and (5) Tibetan drama, and their distinguishing features;
2. The relationship between folk music and folk customs, environment, and the daily life of Tibetan people;
3. A survey of the musical characterisitcs of Tibetan folk music;
4. A comparative survey between the folk musics in different regions.

22.6.1993 / 9:30

TORP, Lisbet (Copenhagen, Denmark)

## Layers of Musical Consciousness: A Case Study of the Knowledge and Attitudes Among Urban Greeks with Regard to Demotic and Urban Music, Including Dance and Lyrics

The paper aims at revealing the underlying reasons for the immediate reactions to selected music and text examples concerning both the informants' characterization of the various examples as well as regarding questions of taste and biases. In addition the informants' own wording about what is to them characteristic of the various types of music, including dance and lyrics, present not only information about the varying degrees of acquaintance with regional and urban musics of Greece and about their basic knowledge of music, but also reveal a whole range of reactions from social biases to embarrassment to true devotion.

The paper is the result of 40 interviews, including listening tests (music examples) and reading tests (selected stanzas), carried out among urban Greeks of different social and educational backgrounds.

19.6.1993 / 9:30

TRIMILLOS, Ricardo Diosdado (Honolulu, U.S.A.)

## The Filipino Lenten *pasyon*: Influences of Orthodox Religious, Cultural, and Political Power Structures

In the Philippines, performance in cantillation and song of a vernacular account of the Passion of Christ is one of the many folk practices associated with Roman Catholicism. It reflects the "little tradition" of folk Catholicism that exists separately but parallel to the "big tradition" or Roman Catholicism. Making its context even more complicated is the current "new orthodoxy" of liberation theology being promulgated among the Filipino peasantry.

In addition to the religious power structure, the cultural power structure, particularly the Cultural Centre of the Philippines and the University of the Philippines with its ethnomusicology program, has impacted the perception of the tradition by its primary practitioners and constructed it as part of a national culture. Related to cultural policy are political structures, especially those at the *barangay* (hamlet) levels.

Presently, the tradition can be interpreted as processes of decolonization and cooptation of hegemonic structures. An alternative interpretation is as a coping strategy resonant with a fatalistic Filipino ethos, expressed as "bahala na" ("if God wills").

16.6.1993 / 11:30

VOGELS, Raimund (Stuttgart, Germany) Video

## Zanna Modu, Bukar Datambe and Bukar Indime: Music History of Borno (Nigeria)

The Islamic religion has been of utmost importance throughout the last 800 years of the empire of Borno, which, nowadays, is situated southeast of Lake Chad. There is no other African empire in which this religion has had such a strong influence on the history, culture and, of course, music over such a long period of time. However, the Islamic dominance in Borno should not be misread as a constant factor. The present-day situation can be understood as a co-habitation of different traditions, which are represented by their musical forms as well. Parts of these traditions are only of symbolic value, referring to the declined dynasty of the so-called Sefawa.

The succession from the Sefawa to the Al-Kanemi in the middle of the 19th century caused a dramatic political and cultural change. Nevertheless, certain old traditions were kept, especially at the court, to maintain the continuity of the empire. New traditions were adopted from outside the Kanuri society, depending on the political and economical conditions.

Nowadays, one will find that the cultural situation in the basin of Lake Chad is both a melting pot and a salad bowl of different traditions from all over Africa: the intensive trans-Saharan trade brought cultural elements from the north, and the permanent rivalry with the Hausa kingdoms created a constant exchange with the west. At the end of the 19th century, Shuwa-Arabian influences from the east became predominant. Furthermore, the Kanuri have an obvious ability to incorporate other ethnic groups, e.g., the Chadic-speaking Gamergu or parts of the Marghi. All these examples proove that Kanurization is a twofold process in which cultural traits are exchanged in both directions.

The video recording presents an interview with well-respected elders of the Emirate of Dikwa who describe their views of Kanuri musical history, while also giving examples of old and new traditions.

16.6.1993 / 16:30

WIDDESS, Richard (London, England)

## Musical Geography of Ancient India: The Ethnic Origins of *rāga*

Documentary sources of the 1st millennium AD allow us to trace the development of early Indian modal systems, from *grāmas* and *jātis* to *rāgas*. Increasingly these modal entities were named after regions or peoples of ancient South Asia, especially low-caste ethnic groups and areas on the fringes of major political units. Investigation of these mode-names raises interesting questions about, and sheds some light on, the process by which the *rāga* system was formulated and the chronology of that system's development. The distribution of names in successive modal categories suggests the importance of the geo-political boundary between the Ganges plain and the Deccan, and of various smaller regions, particularly the north-western area of the sub-continent. The paper will discuss this evidence with reference to the South Asian concepts of *mārga* ("universal") and *deśī* ("provincial"), and to surviving examples of the *rāgas* in question.

22.6.1993 / 14:30

WILCKEN, Lois E. (New York, U.S.A.)

## Caught Between Cultures: Doing Fieldwork at Home With Haitians in New York

This study examines the field methods I apply in my work with immigrant Haitian musicians in New York City, the place where I was born and have always lived. In this situation, the classic distinction between field and home is blurred. Within the course of a day, I am in the field and out of it; I am surrounded by an "exotic" culture, which is surrounded by my culture; and I am an outsider and an insider at the same time, as are my informants. Through the analysis of a particular music performance, I will unravel the politics of negotiation that these multiple relationships engender. I hope to demonstrate how such phenomena as doing ethnomusicology at home, particularly with immigrant groups, have contributed to the growing sophistication of ethnomusicological field methods. The methods, in turn, have deepened our understanding of music cultures in a complex, interconnected world.

16.6.1993 / 14:30

WILD, Stephen (Canberra, Australia)

## Music and Reconciliation: The Role of Music in Relations Between Australia's Indigenous People and the Larger Community

After more than 200 years of un-negotiated European and now increasingly Asian and Pacific immigration to Australia, the national government has recently signified a desire to effect a reconciliation with the indigenous population by establishing a Council for Aboriginal Reconciliation within the Prime Minister's Department, with the aim of promoting the process of reconciliation and considering the desirability and form of a tangible instrument to give effect to this intention. In the International Year of the World's Indigenous Peoples, it is appropriate for this international conference to consider the role of music in the process of reconciliation. The paper examines the role of Australia's indigenous music in the context of this theme. It will also serve as a prelude to the next ICTM World Conference, to be held in Australia, when Aboriginal reconciliation will be a major theme in the events associated with the conference.

17.6.1993 / 11:30

WITZLEBEN, J. Lawrence (Hong Kong)

## Ethnomusicology in Hong Kong or a Hong Kong Ethnomusicology? The Challenges of an "Ethnomusicology at Home"

The growing ethnomusicology programme at the Chinese University of Hong Kong is taught by a mixture of Chinese and Western ethnomusicologists, all trained in the United States and Canada. At present, all graduate students are from Hong and most will be researching traditions in their home town and culture/dialect (Cantonese). Many of the issues and methods of ethnomusicology have been shaped by the problems of Western scholars studying "other" cultures, while China has vast indigenous musicology and theory traditions of its own. The challenge is to develop a vision of ethnomusicology which will be internationally respected yet tailored to fit the realities of a cosmopolitan Asian society and the specific problems involved in the study of Chinese music. In this paper, the following questions will be raised: is cross-cultural fieldwork experience essential in the training of an ethnomusicologist? How

much multicultural music knowledge is advisable or necessary? How much of traditional ethnomusicology is truly relevant to the needs of Hong Kong students and to the study of Chinese musical culture?

19.6.1993 / 14:30

YAMAGUTI Osamu (Osaka, Japan)

## Japan over Micronesia? Traditional Elements of Music in the Shift from Colonialism to Tourism

The contemporary popular songs prevailing over the newly emerged island countries in Micronesia, e.g., the Republic of Belau (Palau) and the Federated States of Micronesia have seemingly been formed on the bases of borrowing from abroad musical systems and mechanisms such as scales and instruments as well as foreign words. Nevertheless, the essential parts of traditional idioms as found in the voice production, word plays and accentuation patterns can be witnessed, though not always on the level of overt structure. Therefore, in a study, the autochthonous elements must be distinguished as much as possible from the foreign ones like Japanese and American. In this paper, Japanese influences are to be examined in terms of quality and quantity changing in time and society from colonialism (mainly in the 1930s) to tourism (particularly since the 1970s). A video tape will be shown during the presentation of this paper.

17.6.1993 / 9:30

YANG Mu (Clayton, Australia) **Video**

## Introduction to Chinese Musical Instruments: A Video Film Designed for Teaching Western Students

A large number of video/audio materials about Chinese musical instruments already exist in the West. Most of them are derived from existing recordings of concert performances of field work; none appear to be specifically designed and produced for the purpose of systematically teaching students basic knowledge about Chinese musical instruments. This video film, with accompanying teacher's guide, is therefore probably unique in having been designed and produced with the specific purpose of systematically introducing all the major instruments, their performing techniques, and essential background information.

For each major instrument, basic performing techniques are demonstrated in an explanatory manner, after which a solo piece typical of the instrument is performed. One or more further instruments from the same instrumental family are then introduced and demonstrated as well. Written explanations of the instruments and their performing techniques, and essential relevant background information, such as the classification, history and social function

of the instruments, are provided in the teacher's guide, following the same format as the film. By referring to this guide, teachers can select and use any part of the film for their teaching purposes and design student assignments accordingly. The film should also prove informative and useful for scholarly study and research.

In this session, segments of the film will be shown, with a commentary explaining the purpose of the film and providing background to its production, design, and approach will be given.

18.6.1993 / 16:30

YANG Mu (Clayton, Australia)

## Research into the *hua'er* Songs of North-Western China

In north-western China there exist numerous folk songs called *hua'er* by the local people. This is a multi-racial region inhabited by eight ethnic groups, each having its own distinctive tradition, religion, and music. However, all of them share a repertoire of *hua'er* songs and participate in *hua'er* singing activities. In China since the late 1970s, the *hua'er* has become one of the most popular subjects for academic study and research in the field of folk literature and music.

This paper first briefly introduces the *hua'er* phenomenon and surveys the current state of research. It then focuses on two issues: (1) the classification and ethnic identification of *hua'er*, and (2) *hua'er* and politics. Both of these issues are significant for research into the *hua'er*, but the former has not been adequately discussed before, and the latter has never been addressed. The discussion provides some new insights into the *hua'er* culture, and should contribute to solving some long-standing controversies and problems in relevant research.

22.6.1993 / 9:30

YOTAMU, Mose (Manyinga, Zambia) **Video**

## Interpretation of Masked Performances in Northwestern Zambia from Video Recordings

To what extent can someone from inside a culture interpret cinematographic documents made by researchers of events (in that culture) in whose documentation he/she did not actually participate? Are the original meanings sufficiently encoded in the film "language" to be intraculturally comprehensible?

Obviously, this depends on a variety of factors:

(a) the familiarity of the interpreter with the particular aspect of the culture documented;

(b) the extent to which the researchers (and particularly the camera person) **understood** what they filmed, i.e., to what extent they themselves are or had become insiders.

Mose Yotamu is a graduate of the *mukanda* initiation school to which these masked performances belong; he is very familiar with this tradition and in addition he was trained in anthropological field-work. He will interpret a film made by Gerhard Kubik and Moya Aliya Malamusi at Sangombe village, Kabompo District, Zambia, in 1987 of a masked performance in which he did not assist. Does the film make sense to him?

16.6.1993 / 16:30

van ZANTEN, Wim (Leiden, The Netherlands)

## Music of the Baduy, Guardians of the River Sources in West Java

The Baduy form an ethnic group of some 5,000 people, who live an area of about 50 square kilometers in the southwestern part of west Java. Already for several hundred years, the Baduy live rather isolated in this small area at the sources of the river Ciujung, which they guard against spiritual and material pollution. Their social organization and religion are different from the surrounding Islamic Sudanese. Baduy life is very much regulated by restrictions with respect to land-use, periods in which certain activities may happen, and the use of new technologies.

I shall discuss some aspects of Baduy music, based on my fieldwork in 1976, 1979, and recently in October-November 1992. The genres of music may be classified according to the size of the group which is involved: just a few people, a village, or the whole society. *Angklung* and *patun* recitations are examples of the latter. The playing of this music is restricted to about five months around the time of harvesting and planting of rice. I shall analyze how the making of music is affected by developments in the last decades, like the transmigration project which started in 1978, forced by environmental problems.

22.6.1993 / 14:30

ZEMTSOVSKY, Izaly (St. Petersburg, Russia)

## Socialism and Folklore

The proposed paper will examine folklore and its complex relationship with Soviet cultural ideology and practice. Part one will examine how Soviet socialism attempted to subjugate, distort, and even destroy folklore and create it anew, as well as to control or annihilate the bearers and scholars of genuine folklore. Part two will show how, despite the state's attempts at total regimentation, an unofficial folklore did manage to survive and bear fruit in the USSR. Such a study will add to an understanding of both Soviet ideology and of the nature of folklore itself.

Throughout the entire lifespan of the Soviet regime there existed striking contradictions between the socialism of official propaganda and that version of socialism which was actually put into practice. It is as if there existed two separate ideologies. One ideology was a guide for action. The other served as a curtain behind which the demagogic regime shielded its true intentions.

Passing off one as the other for decades, the regime itself would never admit to the existence of these two theories of socialism, one that was brought to life, and another that provided a beautiful and treacherous smokescreen to hide a frightening reality.

Nowhere are the tragic contradictions between Soviet socialist theory and life more evident than in the sphere of folklore. The true status of folklore under the Soviet regime was far removed from the official position it was advertised to hold in the cultural arena. Officially and loudly, folklore was proclaimed to hold an exalted status. The degagogic ideology referred to it as "the people's creative work," claiming that it expressed the free creative will of the diligent builders of socialism. Folklore could therefore be viewed as the foundation of socialist culture as a whole. It was the source of all that was the best, and only the best, in culture. Consequently, the intelligentsia (who were not a part of "the people," but were a contrasting stratum of society) were told to learn from folklore and to extrapolate from it.

Thus, in words and on paper, folklore was respected and supported, and in fact, the Soviet government did actively support its version of folklore. However, this particular version had little to do with the people's free creativity and everything to do with the regime's aim of total control of all cultural activity.

The writer Maxim Gorky first expressed the notion that folklore was the creative work of not just any people, but of the "laboring masses." Lenin picked up on this idea and was to define folklore as expressing the interests, "thoughts and aspirations" of the working people. According to such doctrine, religious thought was alien to folklore: true folklore supposedly stood in opposition to Christianity and Islam and mocked both the priest and the *mullah*. Certainly, it had to disdain the landowner and the *tsar*, as it belonged to the category of realism, meaning that its form had to be easily accessible to the working masses. Furthermore, the restrictions imposed by the official definition resulted in the so-called "de-classed elements" (including the entire population of the Gulag) having no "folklore" at all. Anything created by them went conspicuously unnoticed. Folklore under socialism was to be truely "socialist," that is, in the eyes of the regime "pure," and in reality: sterile.

In truth, the creativity the regime supported and propagandized came from individuals who were controlled and organized to the highest degree. Officially sanctioned "amateur circles" and extravagant folklore festivals promoted only what was carefully selected by Soviet officials. The strictest censorship was imposed upon everything that was published and all that was performed.

The efforts to control folklore went beyond simply limiting what could be presented, however. The "amateur artistic activity" which the regime so boastingly supported consisted for the most part of an imagined folklore, one

fabricated by socialism for its own uses. There actually existed a system of made-to-order folklore, under which obedient scholars and frightened performers produced folklore on command, sometimes under the threat of immediate physical violence (imagine being ordered at gunpoint to create a folksong!). It was this fabricated folklore that began to take the place of genuine folk art.

Folklore in the USSR was called upon to help in the building of a new culture, national in form and socialist in content. Whatever and whoever did not suit this model was to be reoriented or eliminated. Academics in the field of folklore had to bring their writings into line with the regime's aims or suffer moral and/or physical abuse. Entire peoples and genres were persecuted and, in some cases, destroyed in the government's efforts to purify folklore. The epos, shamanism, religious art, oral professionalism, traditional rites, and even jokes were victims in this struggle.

In essence, the history of socialism and folklore is the history of socialism's attempts to destroy folkore under the pretext of its preservation. Fortunately, socialism did not succeed in realizing fully any of its plans, among them the annihilation of genuine folklore.

Despite the regime's efforts to destroy it, unofficial folklore did survive and bear fruit in the USSR. Thankfully, there were numerous examples of traditional culture that had survived already for centuries and could not be extinguished even by the most violent of means. Beyond this was the unofficial folklore that arose as a response to modern life and reality.

21.6.1993 / 9:30

## Big Apple Sound Bites: Doing Ethnomusicology at Home in New York City

Chair/discussant:
Adelaida Reyes-Schramm (New York, U.S.A.)

Participants:
Renee Colwell, Kai Fikentscher, Eileen Macholl, Lois E. Wilcken (all New York, U.S.A.)

Ethnomusicology at home can apply to any kind of human setting, but the urban center stands out as an exceptionally fertile "backyard." Among urban centers, New York occupies a special place. A most coveted port of entry of immigrants, it continuously shapes a unique heterogeneous culture that its current mayor calls "a gorgeous mosaic." The presentations included in this panel embody the cultural heterogeneity of New York, and of the ethnomusicologists who do their work at home there. The music cultures these papers explore are high-brow, pop, Third World, and entrepreneurial. The participants themselves are of diverse origins, although all make their homes in the New York metropolitan area. These diversities give rise to a wide range of issues and concerns: gender, technology, the politics of cultural representation, and the nature of fieldwork at home in the metropolis. At the same time, all panel participants share a sensitivity to the complexity of their enterprise, whether it is expressed as "interlocking cultural currents" (Colwell), "continually shifting relationships" (Fikentscher), "multiple constituents" (Macholl), or "blurred distinctions" (Wilcken). The panelists hope to shed light on various aspects of the increasingly common phenomenon of ethnomusicology at home.

16.6.1993 / 14:30

Migration of Christian Chant Traditions
from the 10th to the 18th Centuries

Chair/discussant:
Nina K. Ulff-Møller (Copenhagen, Denmark)

Participants:
Terence Bailey (Ontario, Canada)
Markos Dragoumis (Athens, Greece)
Nina R. Gerasimova-Persidskaia (Kiev, Ukraine)
Jane Hardie (Sydney, Australia)
Hilkka Seppäla (Uppsala, Sweden)

The panel will deal with the problems of how Christian Chant traditions from different belief and geographic areas were transmitted and adopted from various cultures. It will discuss the ways in which the chants were transplanted and adapted to their new regions (forced and non-forced, written and oral migration). The focus will also include the way in which the chants, once transplanted onto new soil, continue their own independent development under new conditions in respect to text, musical notation and musical structure, sometimes taking new forms that lead to the appearance of local characteristics and variants of the transplanted chant. Objects of discussion are the following topics: Byzantine Chant and its transmission to Slavic countries and West Europe; the migration of Polish and Western musical traditions to Ukraine; the transmission of Ukrainian Chant traditions to Russia; the migration of Gregorian Chant; the relationship between chant traditions and folk music.

17.6.1993 / 14:30

## Ethnomusicology in the Context of Other Sciences

Chair/discussant:
Josef Kuckertz (Berlin, Germany)

Participants:
Dietmar Kamper – Sociology
Georg Pfeffer – Ethnology
Erling von Mende – Sinology / Philology
Manfred Krause – Acoustics
(all Berlin, Germany)

### Introduction: The Problem

After many reconsiderations during the last three decades, Alan P. Merriam's definition of ethnomusicology as "the study of music in culture" is still relevant today. For those of us who are primarily concerned with music, the words "study of music" should not cause difficulties. The end of the phrase, however, i.e., "in culture", may raise the question of how far we have to proceed with our studies. Usually a musicologist will take into account only facts and events related to music, thus leaving aside all reports and sources referring to other spheres of a cultural complex. Consequently ethnomusicological presentations may overemphasize the rank of music within a given culture. The picture can be balanced only by information from other points of view. Any distortion may be insignificant if research relates to small and isolated villages only. The bigger the villages, the larger their connections with other villages and towns, and the more these places regard themselves as parts of superior political, social and religious units, the more we have to consider the subdivisions of the system if we wish to understand the complexity of life even in small communities at single places.

Here the musicologist needs the results of other sciences, either by studying their publications or by cooperating with scholars who observe music from their own points of view. To learn more, I invited four colleagues from Berlin to give us an idea about the role which music plays in their research. Extracts of my letters sent to them last year are given on the next pages.

From the letter to Erling von Mende,
Free University Berlin, Institute for Eastern Asian Studies

Please let me know where in your studies of literature and spoken idioms you have come across music. I learnt from a former syllabus of lectures that you examined Chinese songs – what position do they have in your research? And did you touch on the melodies or treat them only with respect to philology, history or sociology? Not to bother you with such questions, let me introduce some ideas from my point of view.

Although singing is highly appreciated in many cultures around the globe, repertories of songs are generally restricted to places or areas where the language is understood. Musical instruments and instrumental music, on the contrary, perhaps less appreciated, are qualified to penetrate vast time and space. One may argue that musical theatre can also be conceived without words in case the suject is made known. But, for example, how much has to be done before a Chinese theatre performs outside China, though tourists enjoy the Cantonese opera in Hong Kong?!

Music having far-reaching effects and widely distributed instruments are legitimate topics of musicology, but if a scholar wants to delve into the music of a particular place, he needs more information about the way people use it. It is necessary to follow the meaning of songs, even if it is hidden in many nuances brought out by the singer. Here the musicologist may have difficulties, and to minimize them, he may look for a bilingual informant on the spot or use scripts if available. It is not enough to summarize the contents of a song; we need the words spoken in singing to be added to the melody in our transcriptions. Here the musicologist would ask for assistance of a philologist or linguist to check the words written down by or along with an informant on the spot, moreover to prepare – or reconsider – interlinear translations and to reproduce the poem in his own language. This procedure is necessary to understand the interpretation of the poem through the music. In fact we are in many cases not satisfied with simple congruities of textual and musical metre or of poetical and musical forms but try to find out the expression of a poeto-musical creation within the context of its performance.

Beyond the work with song-texts, a philologist may also help a musicologist when information is sought from history. Festivals and ceremonies as well as rules of conduct may have their roots in the remote past, and this is not necessarily realized by native people of our time. Old writings, not only those dealing especially with music, sometimes point to customs still alive. The musicologist would be grateful to have at least an idea of them.

Finally, philology and linguistics frequently disclose sources useful to elucidate the nomenclature of musical instruments. If, furthermore, connec-

tions as well as travel routes of social groups can successfully be determined by methods of these branches, light may also be shed on the music of groups living far from each other today. Just in such fields, philologists or linguists and musicologists should try to cooperate quite closely.

From the letter to Dietmar Kamper,
Free University Berlin, Institute for Sociology

Do you consider music an important component of your scientific research? One could argue that sound creations have no place in our industrious life, have no effect on politics, and bring about more confusion than clearness in communications of human beings. Only festivals and liturgical services, in addition to occasions of amusement, etc., require music – do you include such topics in your considerations? To me it seems to be possible, since you mentioned "communal listening" on the phone already. Not to bother you, let me put forward some of my aspects.

Surely the sociology of music is one of the most recent branches of musicology. Articles in our modern music encyclopedias bring together a lot of knowledge otherwise found in music histories, biographies of musicians, and even monographs of musical works, drawing the picture of a comprehensive intercommunication between musicians and audiences. During my studies in Cologne in the early sixties, I once asked Prof. Alfons Silbermann to define his term "interdependence". He said among other things that a musical work laying idle in a drawer is sociologically not relevant. Inverting this remark, I conclude that each musical work performed in front of an audience is (among others) a sociomusical fact. This is the outermost point on one side. Opposite stands the attempt of the "Ethnomusicology of recent times... to comprehend non-European music as being conditioned by particular cultural and social orders," as we read in the "Sachteil" of *Riemann Musiklexikon* (Mainz, 1967: 889). Apparently the latter phrase emphasizes the sociological element of our field somewhat too strongly, but it is true that several American colleagues since 1953 have been turning their attention from the sound material almost entirely to its social context. Scholarly endeavours to demonstrate the immediate transmission of social structures on musical creations did not succeed, but it is assumed today that the social conduct of simple village communities are reflected in symbolic sound pictures. This is the concept of Steven Feld after years of research among the Kaluli, a small tribe in Papua New Guinea, and published in his 1982 book *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expressions.* Feld's results were enthuasiastically received in America and promulgated as a new step in our scientific branch. Later on the topic was discussed in *Ethnomusicology*

(Vol. 28/1984:383-466), under the title "Comparative Sociomusicology" and here, Feld summarized his results under the headline "Sound structure as social structure" (pp.383-409). Here we learn that Kaluli experience their surroundings as a world of sound where human and non-human sound producers are equated. Weeping, an expression of lament, is included in singing and reflected in the songs of birds. Thus life and death, earth and heaven are combined in the world of sound, similar to other cultures where visible things lead to an idea of cosmic energies or thoughts to a conception of the universe. Feld's discovery nourished the expectation to find a system of acoustical signs as a means of communication among human beings in America also. I do not know whether this has been established yet.

Steven Feld deserves respect because he based all his research on the sound **experience** of the Kaluli. His questions arose from anthropology and sociology rather than from musicology, and Americans have tried to use the fruit of his work in their own society. Please let us know in your paper whether sociologists in Europe are likewise inclined to take up such stimulations, i.e., to examine sound phenomena here which are strong enough to create solidarity. If yes, can you imagine research projects in which sociologists and musicologists participate together?

From the letter to Manfred Krause,
Technical University Berlin,
Communication Studies/Acoustics

Does non-Western music play a role in your scientific work, and if yes, in which context do you consider it? Possibly you observe musical instruments not only regarding pitches and sound colours, but also with respect to shape and resonance. What, however, about human voices outside our cultural area, i.e., where the disposition and training of singers deviate from ours? Is this a relevant problem for you? And is perhaps listening to non-harmonic polyphony one of your topics? Surely you feel already that my own branch pushes me to such questions. Let me be a bit more precise.

Writings of native music scholars and inquiries based on music recordings made known during the last decades have revealed the scale systems and the "normal" intervals of many musics in Asia and Africa. Ellis' measurements, published in 1885, were partly confirmed, partly improved. Moreover, research was done on polyphony all over the world by scholars of the "Berlin School of Comparative Musicology" until 1940, and they found out which tones or intervals are combined in several areas. Recordings of our time, however, particularly since the invention of stereophony, have brought to light that pitches are not as static as calculated, in other words: that tonal degrees

often become flexible in currents of sound. We know already from harmonic polyphony that pitches are perceived as "pure" tones only when raised a bit in ascent and lowered in descent of a melody. There may be larger differences in monomelodic music and in non-harmonic polyphony. Here ornaments are added frequently, and in case these are performed by human voices or on melodic instruments with variable pitches such as flutes or lutes, the sound picture may not be clear. Insights can only be improved if the musicians are disposed to play their parts singly, at least once, or if the members of an ensemble can be drawn somewhat asunder so that the parts sound isolated from the tape. But such an arrangement will rarely be possible.

Where the ability of the trained ear reaches its limits, the ethnomusicologist looks for assistance of an acoustician. The cooperation should allow penetration of complex sound pictures and the investigation of single lines of sound, particularly if they include glides replacing fixed degrees. Respective tests of the acousticians at the Institute of Musicology, University of Cologne, around 1970 did not succeed because the measuring instruments were too slow or not precise enough. But around 1988, courses of glides were first calculated with computers in Berlin. The work stopped, but it could be taken up again.

All this should not only lead to statistics but make us more intimate with ways of perception in other stylistic areas. We must indeed notice strongly different aural patterns: one is governed by – and aims at – pure harmonic sounds, while another one concentrates on single melodies with narrow ornaments; one expects instrumental virtuosity with clear pitches, the contrasting one is keen on tonal degrees as equivalents to syllables; one is familiar with playful sounds, the opposite one is trying to find messages veiled in sound. Such intentions can be ascertained by inquiry, but their "sound-costume" has often to be scrutinized. We wish to see more clearly which tones or intervals are considered "correct" in each indigenous culture, and where the ear rejects deviations because of being led astray.

From the letter to Georg Pfeffer,
Free University Berlin, Institute for Ethnology

I would like to learn from your contribution at which points of your research work you are coming in contact with music. Rituals and oberservances, daily life and festivals may be important occasions in many communities, and you may have observed musicians or the function of musical instruments. It would be most interesting to know whether you leave aside all that or use it anyhow in your examinations. In case the latter proves true, would you like to receive help from musicologists?

To be a bit more precise, let me – in reverse – point to a few areas where ethnomusicologists may improve their insights by incorporating results from the field of ethnology.

If music is taken as the topic of a science, then origin, flow and formation of sounds in the reach of the observer are considered first, perhaps to create a music theory. Questions regarding context generally come up later on, and they refer to those purposes which affect shape and duration of sound performances from outside, possibly in contradiction to their inner energy. For example: unless we thoroughly know a ritual, a particular kind of work or a secular dance, we will not fully understand the accompanying music. When a musicologist goes out himself to record, he will document the performance and remember it while doing the work in his studio afterwards. When a musicologist, on the other hand, has to examine a collection of a colleague, he needs his report. Mere armchair work was the rule in the first decades of our century, but since the foundation of the Society for Ethnomusicology in 1953, not only is the context of music considered very important, but scholars also frequently ask how deeply occasions to make music are embedded in the whole social system of a community. Looking around the globe, it seems to be impossible for musicologists alone to reach all this knowledge. Other sciences have to join us, and for me it is not clear yet how far such an endeavour becomes finally double work. Let me give you two examples:

Suppose an ethnomusicologist would like to study the music and musical life of a community up to its last corner. Then he will choose a small village, try to become familiar with the area, learn the local dialect and stay with the people for a long time, returning at a later time perhaps more than once. He always aims at the music, but when it is very simple, his trouble may be too big for the small result, seen from a musicological point of view. How would an ethnologist operate in such a case? Would he be sensitive enough to comprehend the value of the music even if he shall not examine it later on? Or will he ask a musicologist? At any rate, such a scholar may be working in two fields if he has time and funds. But how will he make use of this result in his academic career?

Much more complicated is my second example. Take again a musicologist who wants to know everything about the music of a particular community, but of a larger one which belongs to a social system covering all strata from high culture to small tribes, as in India. Hindu villages have generally an extended musical life and a complicated repertory with many parallels in other places near and far. The same goes for behaviour, language, customs, religion and festivities. In such a case a scholar will be able to observe only that part of the culture which falls in his scientific field, and those who use his

publications may have to add information from other branches. If encyclopedic work has to be done, cooperation of several – or many – scholars will be necessary. Can ethnologists and musicologists work more closely together here than scholars specialized in other fields?

18.6.1993 / 11:30

ORGANIZED BY
THE STUDY GROUP ON MUSICS OF OCEANIA

Festivals Today: Contributions to a Changing World

Chair/discussant:
Jane Freeman Moulin (Honolulu, U.S.A.)

Participants:
Helen Reeves Lawrence (Townsville, Australia)
Don Niles (Boroko, Papua New Guinea)
Barbara B. Smith (Honolulu, U.S.A.)
Ricardo D. Trimillos (Honolulu, U.S.A.)
Stephen Wild (Canberra, Australia)

Festivals (here broadly defined) are highly visible and valued contexts for the performance of music, dance, and related arts. Several dimensions of the role of festivals in contemporary life will be explored, with data drawn primarily from festivals of Pacific and Pacific-Rim cultures but with broad implications for cultures elsewhere in the world. Topics to be addressed include: (1) the role of festivals in traditional cultures; (2) the role of festivals in defining national identity and attaining regional/international prestige; (3) reflections on the Festival of Pacific Arts; (4) the role of festivals in the immigrant experience; (5) the role of festivals in the cultural education of non-native audiences; and (6) broad perspectives on the socio-political dimensions of festivals.

19.6.1993 / 9:30

## Only Strangers at Home?

Participants:
Bjørn Aksdal, Egil Bakka, Ivar Mogstad, Kari Margrete Okstad

All members of the *Rådet for folkemusikk og folkedans*
[Norwegian Council for Folk Music and Folk Dance]
(Trondheim, Norway)

The ICTM was established by persons engaged in the documentation, investigation and dissemination of traditional music and dance, particularly of their own nations. They were more or less considering the dance and music they worked with to be their own heritage.

The themes of the present conference seem to suggest that today we are all studying the music and dance of somebody else. The ethnomusicologist going to study the music of ethnic groups far away is mentioned as the classical pattern. When this pattern was broken, the ethnomusicologist returned back home, but seems to have remained a stranger, still studying somebody else's culture in his own backyard or at his doorstep.

We want to focus on a pattern just as classical, a pattern which has not been broken: We are ethnomusicologists who stayed at home. We think we represent an ethnomusicology at home just as much as those who returned from far away and remain strangers in their approach. We want to discuss what we refer to as the participants' perspectives and methods in ethnomusicology, which is the mainstream in the research of our country.

Since we are a team of four, working together, we would like to integrate our presentations, discussing at the same time dance and music, which is a speciality of our institution.

In our presentation, we want to show through four examples how documentation, analysis and teaching can be different stages in a process of gaining insight in traditional dance and music. One problem to be focused on in the examples is: What happens when traditional dancers and musicians are asked to verbalize non-verbal attitudes and feelings which colour their performances? In our examples, we discuss how we can get closer to the insiders' attitudes through non-verbal communication. This represents at the same time main perspectives and problems in our ethnomusicology at home.

This panel session will include the following short individual contributions: "Principal introduction" (Egil Bakka and Bjørn Aksdal), "Music Dialogue as a Method in Video Documentation" (Ivar Mogstad), "Tolerance/

Preference: Experiments in the Documentation of Dance" (Egil Bakka), "Computer Testing of Fiddlers' Categories" (Bjørn Aksdal), "Traditional Dancers and Folk Dance Teaching" (Kari Margrete Okstad).

19.6.1993 / 14:30

## Emics and Etics in Ethnomusicology

Chair/discussant:
Max Peter Baumann (Berlin, Germany)

Participants:
Marcia Herndon (College Park, Maryland)
Gerhard Kubik (Vienna, Austria)
Gerald Florian Messner (Sydney, Australia)
Tiago de Oliveira Pinto (Berlin, Germany)
Artur Simon (Berlin, Germany)

The four articles contained in Vol. 1/1993 of the journal *The World of Music* are the basis for this panel discussion and deal with the dichotomy between the methodological concepts of "emics" and "etics" from various perspectives. While the former refers to a typological differentiation which attempts to analyze and understand above all the configurations of meaning from a culturally inherent perspective, the latter emphasizes the predominently cross-cultural aspect of external analysis. The discussion taken up anew in anthropology by Kenneth L. Pike, Marvin Harris and Thomas N. Headland in their book *Emics and Etics: The Insider/Outsider Debate* (1990) has been carried over into the field of ethnomusicology.

The first contribution by Frank Alverez-Pereyre summarizes the polar positions of Pike and Harris and discusses in particular the quest for emics in the framework of criteria of "minimal units" and the relevant factors in a culture that determine its "strictly musical continuum": "What is musically relevant for a given community?" This question is answered with a preference for Pike's categories of emics and etics because the authors feel that the theoretical continuum is enriched through the dialectical relationship between formal analysis and cultural judgment. Using the paradigm of "listening," Max Peter Baumann investigates the emic-etic process in terms of its complementary linking. Transcultural "false listening," corrective listening, as well as the "emic" subjectivity of "inward listening," demonstrate the dialogic interdependence of insider and outsider knowledge as the process of feedback in a continually changing spiral.

In the third contribution, Marcia Herndon examines her own identity "as an approximately half-breed Eastern Cherokee Indian" and comes to the conclusion that, from the scholarly as well as personal viewpoint, no one can be a total insider or a total outsider. In rethinking the usage of emics and etics, it would therefore be better not only to refer to the comfortable oppositions of categories but rather – in knowing our limits and limiting our knowing – to be ready to develop farther-reaching multi-dimensional models: "Complexity is always preferable to complacency." The final contribution by Gerald Florian Messner is devoted as well to metareflection about the perspective of the investigator. According to him, the insider-outsiderdebate still reflects a thoroughly Western way of thinking. Messner advocates – as emerges as a basic theme of all these articles – an integrative concept of insider and outsider as two categories that complement each other. This is because there always exists one side that confirms that which the other side denies. In addition, the ethnomusicological existence is, according to him, also a scholarly performance, and vice versa. This "creative circle" applies likewise to all these articles, a circle which, in the words of Francisco Varela, circumscribes a fractal wherever one begins and which always reflects only a part of that which one does: this is to describe.

21.6.1993 / 9:30